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ABSTRACT

This language arts curriculum guide is divided into the three sections dealing with grades 1-6, 7-9, and 10-12. Goals, objectives, and instructional resources are listed, and approaches and evaluations techniques are suggested for each course within the guide. The language arts courses for grades 1-6 emphasize handwriting, oral expression, written expression, literary appreciation, listening skills and spelling. The courses for grades 7-9 include composition, grammar, literature, writing skills, mass media, dramatics, creative writing, myths and legends, speech, and reading and vocabulary. An elective, non-graded program in English is presented in the 10-12 guide. Courses are described, semester outlines are given, and bibliographies are included for such courses as comedy and satire, film study, radio, humanities, debate, novels, and a variety of writing and literature courses. (LL)

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VANDALIA-BUTLER CITY SCHOOLS

LANGUAGE ARTS CURRICULUM

GUIDE

K - 12

PREPARED BY

LANGUAGE ARTS COMMITTEE

JUNE, 1975

CS 202 730

During the school years 1973-74 and 1974-75, a Language Arts Committee worked at assembling the following curriculum guide. This committee was composed of a representative from each elementary school, each junior high, and the high school. Various grade levels were represented. This work was done under the authorization of the Curriculum Council.

Every possible attempt was made to involve all language arts teachers at all levels in the curriculum building process; however, we recognize the fact that not all goals, materials, and techniques of all teachers are represented. Teachers in specific situations may add to this curriculum guide as their professional judgement indicates.

The objects at each level may not be attainable by all students at that level. They represent desired achievement.

COMMITTEE MEMBERS

Jonny Davis - Butler High School
Anna Duff - Smith Junior High School
John Kuhns - Morton Junior High School
Emily Greulich - Helke Elementary
Gretchen Allen - Demmitt Elementary
Noreen Bowdle - Morton Junior High School
Ann Scott - Stonequarry Elementary
Sandy Spencer - Murlin Heights Elementary
Barbara Kramer - Vandalia Elementary
Vicki Newsome - Curriculum Council Coordinator
Guy Bishop - Administrative Representative

LANGUAGE ARTS CURRICULUM

Goal Statement - Philosophy

The goal of the Language Arts program is to teach students those special skills that will allow them to communicate clearly, fluently, and creatively in written and spoken word; to gain an understanding of the English language and how it works; and to know and appreciate our literary heritage of prose and poetry. Students should be encouraged to have a positive attitude in these areas.

These objectives apply for grades kindergarten through six at the elementary level, however they are also generally attainable kindergarten through twelve.

I. Spelling

- A. The student will know and use a basic set of spelling and phonics rules to help spell correctly a basic list of words commonly used in written and oral expression.
- B. The student will be given an opportunity to spell in other learning areas.

II. Writing

- A. The student will be able to write legibly in both cursive and manuscript.
- B. The student will know and practice the basic rules of proper handwriting techniques.

III. Oral Expression

- A. The student will be able to express himself to others easily, effectively, and clearly in different situations, i.e., speech, choral reading and poetry.
- B. The student will build a well rounded speaking vocabulary.

IV. Written Expression

- A. The student will be able to express his thoughts in writing in a clear, concise, creative manner.
- B. The student will learn and use the basic concepts of grammar, punctuation, capitalization, structural techniques.

V. Literary Appreciation

- A. The student will be exposed to many literary forms.
- B. The student will be encouraged to read for enjoyment and to broaden and supplement personal experiences.

VI. Listening Skills

- A. The student will be able to follow and comprehend oral directions and to interpret what he hears.
- B. The student will develop listening skills necessary for the accuracy of reception and those concerning reflective listening.

PLAGIARISM

Every teacher assumes that a student's paper contains only his own original work unless otherwise stated inside the paper. To take words, facts, or ideas from someone else without giving credit is a form of stealing called plagiarism. The only time facts or ideas may be used without giving credit to the author is when those facts are common knowledge. Common knowledge may be defined as information found in many books dealing with the same subject. It is suggested that the information be found in as many as three sources before it is considered to be common knowledge.

Much of the information used in a research paper is not common knowledge and must be credited to its author by the use of footnotes. Examples of situations requiring the use of footnotes are:

1. any direct quotation
2. any borrowed map, chart, or diagram
3. any borrowed ideas, opinions, conclusions, and patterns of organization, even though they are not in the language of the source.
4. any factual information which has been taken from sources and which is not common knowledge.

It is important that this procedure be begun with students as early as possible. At the primary level this may be as elementary as the listing of the book where the student obtained the information.

COURSE OF STUDY FOR LIBRARY SCIENCE SKILLS

GOAL: To develop library science skills in the use of the library media center so that the students may find information efficiently and thoroughly.

OBJECTIVES:

1. To help students realize their personal responsibility for maintaining pleasant and efficient library situations
2. To acquaint them with library terminology
3. To instruct them in arrangement by classification of the center's collection
4. To teach them skills in the use of the card catalog to locate library materials
5. To tutor them in the effective use of the reference works available
6. To train them to operate the media equipment properly
7. To show them how to produce their own media materials

SCOPE AND SEQUENCE OF LIBRARY INSTRUCTION AND ACTIVITIES

	K	1	2	3	4	5	6	7	8	9
Becoming acquainted with school and public libraries	P	R	R	R	R	R	M	M	M	M
Choosing and checking out books for classroom	P	R	R	R	R	R	R	R	M	M
Learning care of books	P	R	R	R	M	M	M	M	M	M
Practicing library citizenship	P	R	R	R	M	M	M	M	M	M
Listening to stories and book talks	P	R	R	R	R	R	R	R	R	M
Browsing and choosing books to read; becoming increasingly critical in selection	P	R	R	R	R	R	R	R	R	M
Assuming responsibility for checking out and returning books	P	R	R	R	R	R	R	R	R	M
Understanding the arrangement of a library				P	R	R	R	M	M	M
Using dictionaries and encyclopedias				P	R	R	R	R	R	M
Acquiring knowledge of parts of books and how to use books for answers to specific questions					P	R	R	R	R	M
Using card catalog with increasing adeptness at upper levels: Dewey dec., alphabetization, cards					P	R	R	R	R	M
Using reference books; indexes, almanacs, gazetteers, etc.					P	R	R	R	R	M
Developing ability to use library and reference materials independently						P	P	R	R	M
Developing skill and judgement in use of periodicals and newspapers and the indexes to them							P	P	R	M
Developing skill in the use of equipment: projectors, recorders, record players					P	R	R	R	R	M
Developing skill in production of materials					P	R	R	R	R	M

P-First presentation
R-Reinforcement
M-Mastery

Program Area: Kindergarten

Course: Language Arts

Date: June, 1975

GOAL:

Goals are given at the beginning of this section

OBJECTIVES:

Handwriting

1. The student will recognize left to right sequence.
2. The student will recognize top to bottom arrangement.
3. The student will be able to recognize the difference between capital and small letters.
4. The student will demonstrate the correct use of pencil and crayon and will print his first name.
5. The student will develop writing readiness.
6. The student will understand proper paper placement.

Oral Expression

1. The student will be able to arrange events in chronological sequence.
2. The student will be able to speak in complete sentences.
3. The student will be able to dramatize his own experience.
4. The student will be able to state his name, telephone number and address.
5. The student will be able to demonstrate a knowledge of the alphabet and numbers 0-9.
6. The student will participate in informal class discussion.

Written Expression

1. The student will recognize the period.
2. The student will recognize the difference between small and capital letters.
3. The student will be able to write the numbers 0-9.
4. The student will be introduced to writing the letters of the alphabet.

Literary Appreciation

1. The student will practice looking at picture books with understanding.
2. The student will be exposed to good literature.
3. The student will be able to distinguish between real and make believe.

Listening Skills

1. The student will practice following directions.
2. The student will develop an increasing attention span.
3. The student will be able to hear like sounds.
4. The student will be able to hear differences in words.
5. The student will be able to recognize word length.
6. The student will practice listening while others talk.

Spelling (k-3)

1. The student will develop good spelling techniques.
2. The student will employ phonetic elements learned.
3. The student will be encouraged to progress in building a personal vocabulary.
4. The student will become familiar with homonyms, synonyms, and antonyms.
5. The student will develop an alert and critical attitude toward words.
6. The student will correlate spelling with other subject areas.

INSTRUCTIONAL RESOURCES:

- Ready! Set! Go!, Zaner Bloser Handwriting Book
*Weekly Reader Listening Program
*Ginn Kit A Language Development
*Ginn Kit B Beginning Sounds
*Not available to all teachers in all buildings.

SUGGESTED APPROACHES:

- a. reading aloud to the students
- b. use flannel board
- c. rewards such as a Christmas ornament on the tree may be used to encourage mastery of telephone number, address, etc
- d. playtime may be used profitably in encouraging role play
- e. mark the left hand side of the desk with a sticker to remind children to move from left to right
- f. trace letters and numbers with arrows to indicate paper placement

EVALUATION

At the kindergarten level, evaluation is done mostly on a one to one basis. This includes teacher observation, assessment of written work, and demonstrated maturity. A standardized Metropolitan Readiness/Test is sometimes used.

Program Area: First Grade

Course: Language Arts

Date: June 1975

GOAL:

Goals are given at the beginning of this section.

OBJECTIVES:

Handwriting

1. The student will demonstrate the proper manipulation of pencil, paper placement and correct posture.
2. The student will practice basic direction for circle and lines.
3. The student will continue to develop small and capital letters.
4. The student will be able to write numbers 0-9.

Oral Expression

1. The student will demonstrate correct pronunciation and word usage when talking.
2. The student will have practice in telling and dramatizing stories.
3. The student will demonstrate his ability to follow class discussion.
4. The student will demonstrate his ability to place events in chronological sequence.
5. The student will develop and increase his vocabulary.

Written Expression

1. The student will recognize the . , ? !
2. The student will recognize capital letters at the beginning of sentences, names, months and holidays.
3. The student will be able to compose a simple sentence and understand its meaning.
4. The student will recognize quotation marks.
5. The student will become acquainted with creative writing.

Listening Skills

1. The student will recognize internal sounds that are alike.
2. The student will listen while others talk.
3. The student will follow and give directions.
4. The student will be able to repeat in chronological sequence numbers, letters, and words in chronological sequence.

Literary Appreciation (1-3)

1. The student will demonstrate his ability to read silently.
2. The student will be able to distinguish between reality and make believe.
3. The student will develop an appreciation for good literature through listening to teacher read stories and poems.
4. The student will develop an interest and responsibility for books.
5. The student will be able to read poetry.
6. The student will develop rhythm and sound value through memorization of poetry.
7. The student will demonstrate an appreciation of literature through his independent selection of materials.

Spelling (K-3)

1. The student will develop good spelling habits.
2. The student will employ phonetic elements.
3. The student will be encouraged to progress in building a personal vocabulary.
4. The student will become familiar with homonyms, synonyms, and antonyms.
5. The student will develop an alert and critical attitude toward words.
6. The student will correlate spelling with other subject areas.

INSTRUCTIONAL RESOURCES

Reading Roads to Spelling Level A, Harper Row Company

Talking Alphabet Level 1, consonants, Level II Vowels, Scott Foresman

*Listen and Do (consonants and vowels), Houghton Mifflin Company

Handwriting: Sound Off, Zaner Bloser

My Picture Dictionary, Ginn and Company

My Second Dictionary, Scott Foreman Company

Little Golden Dictionaries

*Not available to all teachers in all buildings.

Additional materials are available in the Learning Center Catalog.

SUGGESTED APPROACHES

- a. make a manuscript letter out of sandpaper so that the student can both feel the texture and trace a letter
- b. continuous practice of manuscript
- c. act out stories, puppet shows, show and tell are all activities for oral expression
- d. through the use of records, pictures, colors students express their feelings in sentences
- e. seat work activities will help in developing alphabetizing
- f. nature walks listening to outside sounds
- g. use labels on material in the room
- h. use records and worksheets to build on letter sounds
- i. use many experience charts (esp. individual ones) so the kids can see words being written
- j. schedule individuals into learning stations for practice
- k. use overhead for group writing lessons
- l. introduce letters in groups according to letter type: o, l, n, etc.
- m. pictures used for telling experiences and feeling and writing stories
- n. sharing - Show and tell
- o. use Key vocabulary ideas

SUGGESTED APPROACHES CONT'D.

- p. write simple stories for the kids; let them copy them
- q. use key vocabulary words to build sentences
- r. use listening stations to listen to stories
- s. listen to stories read by an adult
- t. use the picture dictionary for writing lessons: example 1. find words that name foods, 2. find words that start with "b"
- u. use phonic records
- v. use sand table for tactile alphabet
- w. thank-you letters (dictated) or put on board
- x. use writing paper with red guide lines to encourage top to bottom and left to right

EVALUATION

At the First grade level, evaluation is done mostly on a one to one basis. This includes teacher observation, assessment of written work, and demonstrated maturity. Teacher made check list can also be used.

Program Area: Second Grade

Course: Language Arts

Date: June 1975

GOAL:

Goals are given at the beginning of this section

OBJECTIVES

SPELLING K-3

1. The student will develop good spelling habits.
2. The student will employ phonetic elements learned.
3. The student will be encouraged to progress in building a personal vocabulary.
4. The student will become familiar with homonyms, synonyms, and antonyms.
5. The student will develop an alert and critical attitude toward words.
6. The student will correlate spelling with other subject areas.

HANDWRITING

1. Student will be introduced to cursive writing.
2. The student will practice proper manipulation of pencil, paper placement, and correct posture.
3. The student will be able to successfully transfer from the upright manuscript to the slanted cursive.

ORAL EXPRESSION

1. The student will develop and increase his vocabulary.
2. The student will be able to speak in complete sentences.
3. The student will be able to relate his own experience stories.
4. The student will be able to retell and dramatize stories with more expression.
5. The student will recognize and use correct forms of I, is, are, was, were, go, can, may, saw, see, etc.
6. The student will participate in informal class discussion.
7. The student will develop the concept of chronological sequence.

WRITTEN EXPRESSION

1. The student will develop correct usage of capital letters.
2. The student will recognize end marks and be introduced to the proper use of end punctuation.
3. The student will be introduced to the proper use of the comma.
4. The student will be introduced to basic structure of a sentence.
5. The student will recognize a paragraph.
6. The student will be introduced to letter writing.
7. The student will be introduced to the concept of proofreading.

WRITTEN EXPRESSION CONT'D.

8. The student will be introduced to contractions.

LITERARY APPRECIATION (1-3)

1. The student will demonstrate his ability to read silently.
2. The student will be able to distinguish between reality and make believe.
3. The student will develop an appreciation for good literature through listening to teacher read stories and poems.
4. The student will develop an interest and responsibility for books.
5. The student will be able to read poetry.
6. The student will develop rhythm and sound value through memorization of poetry.
7. The student will demonstrate an appreciation of literature through his independent selection of materials.

LISTENING SKILLS

1. The student will listen while others talk.
2. The student will follow and give directions.

INSTRUCTIONAL RESOURCES:

- Language and How to Use It, Scott Foresman, 1970
New Directions in English, Harper Row 1969
Words and Sentences, Level A, Prentice Hall, 1969
Off We Go, Zaner Bloser Company
The Reading Road to Spelling, Level B., Harper Row, 1970
Classification and Order, Level B. Fournier, Prentice Hall, 1969
*SRA Listening Skill, 1961, Science Research Association
*Listening Time 1-2-3 (Demmitt)
*Making It Strange, Harper and Row (Murlin Heights)
*Electric Company (Television)
*SVE Study Prints
*Not available to all teachers in all buildings.

Consult Learning Center Catalog for additional materials.

SUGGESTED APPROACHES:

These are some suggested approaches to be used at the second grade level. Many learning techniques are included in everyday activities and can be used and developed in learning stations.

- a. make each letter out of sandpaper so that the student can both feel the texture and trace the letter and slant with his finger
- b. use comic strips to develop scope and sequence and story telling
- c. have a student bring in new words he has found, on cards and add it to his personal word file
- d. have a vocabulary word of the week and post it prominently so that all students soon become aware of it
- e. have students write their own ending to stories
- f. have the students orally pass a story and see how the original story has changed by the time it circles the room

SUGGESTED APPROACHES CONT'D.

- g. have the students participate in choral reading

EVALUATION

At the Second grade level, evaluation is done mostly on a one to one basis. This includes teacher observation, assessment of written work, and demonstrated maturity. The California Mental Maturity Test and The Weekly Reader Diagnostical Test are sometimes used.

Program Area: Language Arts

Course: Third Grade

Date: June 1975

GOAL:

Goals are given at the beginning of this section.

OBJECTIVES

Spelling K-3

1. The student will develop good spelling habits.
2. The student will employ phonetic elements.
3. The student will be encouraged to progress in building a personal vocabulary.
4. The student will become familiar with homonyms, synonyms, and antonyms.
5. The student will develop an alert and critical attitude toward words.
6. The student will correlate spelling with other subject areas.

Handwriting

1. The student will continue to develop cursive writing.
2. The student will practice producing the appropriate size letters.
3. The student will develop a uniform slant and legibility.
4. The student will learn correct paper placement.

Oral Expression

1. The student will work to increase his vocabulary.
2. The student will develop his ability to think before he talks.
3. The student will practice enunciating and pronouncing words clearly.
4. The student will increase his use of vivid words.
5. The student will participate in informal class discussion.
6. The student will develop the concept of chronological sequence.

Written Expression

1. The student will practice proofreading his written work.
2. The student will develop and be able to demonstrate understanding of sentence structure.
3. The student will be introduced to and gain some knowledge of nouns, pronouns, and verbs.
4. The student will develop a knowledge of end punctuation marks.
5. The student will become aware of paragraph form and topic sentence usage.
6. The student will develop his knowledge of the usage of quotation marks and commas.
7. The student will learn to recognize the apostrophe.
8. The student will reinforce and increase his use of capital letters.
9. The student will develop his letter writing ability.
10. The student will develop the use of contractions.

Written Expression Cont'd.

11. The student will be introduced to possessives and abbreviations.

Literary Appreciation (1-3)

1. The student will demonstrate his ability to read silently.
2. The student will be able to distinguish between reality and make believe.
3. The student will develop an appreciation for good literature through listening to teacher read stories and poems.
4. The student will develop an interest and responsibility for books.
5. The student will be able to read poetry.
6. The student will develop rhythm and sound value through memorization of poetry.
7. The student will demonstrate an appreciation of literature through his independent selection of materials.

Listening Skills

1. The student will recognize internal sounds that are alike.
2. The student will listen while others talk.
3. The student will follow and give directions.
4. The student will be able to repeat in chronological sequence numbers, letters, and words.

SUGGESTED APPROACHES:

- a. use a teacher made puzzle made by putting all 26 letters in manuscript and cursive, then cut it apart, and let student assemble it
- b. wipe off manuscript cards
- c. use the telephone game where students sit in a circle, one child whispers a word or sentence to the next and they pass it around the circle. The last child to receive the message repeats it aloud to the first to see if it comes out the same
- d. students sit in a circle all facing clockwise or counterclockwise. One student writes a cursive letter on the other's back. That student then writes the same letter on the next student's back on around the circle. The last child must identify the letter
- e. child writes his name in cursive almost on fold of paper; cuts it out, but don't cut the fold. Put it on another piece of paper to create a special design concrete or abstract
- f. make autograph books with names written in cursive
- g. make limerick books
- h. individual vocabulary books; add a word a day
- i. draw a picture of the word and use it in a sentence
- j. read to a mirror and tape self at same time. This lets student hear and see self at the same time
- k. choose a story to read to a younger class
- l. pass a noun around a class with each student adding another adjective
- m. tongue twisters
- n. unscramble scrambled sentences
- o. unscramble scrambled words for spelling practice
- p. complete sentences; give student a subject and let them add a verb or a verb and let them add a subject
- q. make collages of parts of speech

SUGGESTED APPROACHES CONT'D.

- r. contest for recognition of sentences. Put end punctuation on cards and let child hold up appropriate card.
- s. take ten words of which the first two letters are the same, write them on cards, place the cards in alphabetical order
- t. put synonyms, homonyms, and antonyms on cards and have student match them up
- u. hide something in the room and give students precise directions for finding them. This may be done written or orally.
- v. take a cartoon, cut it apart, and then students put it back in correct sequence
- w. write friendly letters to pen pals and thank you notes after field trips
- x. write several beginnings for stories. The student draws one out and completes the story
- y. write something to pantomime on a card, act it out and the other kids guess what they do.
- z. password is a good game to use with this age in teaching homonyms, antonyms, and synonyms

EVALUATION

There are no standardized tests used at this level. Teacher observation is utilized along with pencil and paper test. A great deal of emphasis is placed on daily performance. Maturity of the student must be taken into consideration in any evaluation.

INSTRUCTIONAL RESOURCES:

- *Language and How to Use It, Scott Foresman
- *New Directions in English, Harper Row
- Handwriting: A New Universe, Zaner Bloser Company
- Wipe Off alphabet cards
- Words and Sentences, Prentice Hall, Inc.
- *SRA Listening Skills (1961) (V.E.), Murlin Heights, Demmitt)
- Classification and Order: Thinking and Writing, Raymond Fournier, Prentice Hall, 1969
- Dictionary (Beginning) Thorndike Barnhart, Scott Foresman
- The Humanities, Harcourt, Brace, and Jovanovich
- News Trails, Scholastic Magazine

Additional materials are listed in the Learning Center Catalog in each building.

*Not available to all teachers in all buildings.

Program Area: Grade Four

Course: Language Arts

Date: June 1975

I. GOAL STATEMENT:

Given at the beginning of this section.

II. OBJECTIVES:

Spelling 4 - 6

1. The student will develop the use of homonyms, synonyms and antonyms.
2. The student will demonstrate the ability to spell from a basic word list as well as words from other subject areas.
3. The student will use meaningful aids for correct spelling.
4. The student will exhibit an interest in correct spelling.
5. The student will develop good dictionary habits.

Handwriting 4 - 6

1. The student will refine his cursive style.
2. The student will retain manuscript for special needs.
3. The student will demonstrate proper manipulation of pencil, paper placement, and correct posture.
4. The student will continue to practice correct spacing and size.
5. The student will continue to practice uniform slant, size, and legibility.

Oral Expression

1. The student will increase his vocabulary.
2. The student will continue to practice chronological sequence.
3. The student will develop correct usage and selection of words.
4. The student will practice presenting oral reports and speeches.
5. The student will dramatize and retell stories.
6. The student will participate in informal class discussion.

Written Expression

1. The student will practice correct sentence structure.
2. The student will practice the development of the topic sentence and paragraph.
3. The student will continue to develop his proficiency with nouns, pronouns, and verbs.
4. The student will develop an awareness of adjective and adverb.
5. The student will develop the use of capital letters for proper nouns.
6. The student will develop usage of the three end marks.

Written Expression Cont'd.

7. The student will continue to develop letter writing techniques.
8. The student will become acquainted with notetaking and outlining.
9. The student will use abbreviations, contractions, and possessives.
10. The student will use an awareness of the apostrophe.

Literary Appreciation 4 - 6

1. The student will continue to develop reading expression begun earlier.
2. The student will create stories and poems individually.
3. The student will practice silent reading.
4. The student will develop an awareness of the various literary types.
5. The student will engage in critical discussion of literature.
6. The student will increase his scope of interest in reading.
7. The student will develop an appreciation for poetry.

Listening Skills (4 - 6)

1. The student will continue to practice listening while others talk.
2. The student will develop his ability to follow directions.
3. The student will practice identifying the main idea.
4. The student will practice listening for relevant information and specific details.
5. The student will practice distinguishing between fact and opinion.
6. The student will practice writing from dictation.

INSTRUCTIONAL RESOURCES:

Language and How To Use It, Scott Foresman Co. 1969 (plus records, dittoes, and activity book)

New Directions in English, Harper Row, 1969. (dittoes)

*SRA Listening Skills, Science Research Associates

*SRA Spelling Lab, Science Research Associates

Thinking and Writing: Description, Prentice Hall, 1969

Gliding Along! Zaner Bloser Company

Reading Roads to Spelling, Level D, Harper Row

*Not available to all teachers at all buildings

SUGGESTED APPROACHES:

- a. take words from lessons in all subject areas and time of year words
- b. give spelling activities related to language lesson such as nouns, verbs
- c. syllabication, accents, and definitions
- d. stress cursive intensively
- e. writing lesson every week stressing numbers 4, 5, and 6 on scope and sequence chart
- f. use much informal discussion
- g. use impromptu role playing
- h. some choral reading
- i. write own compositions and put into a creative writing booklet
- j. tell story and listen for specific things

SUGGESTED APPROACHES CONT'D.

- k. use charades
- l. share good books
- m. record onto tape and listen to playback
- n. use pictures to stimulate story writing
- o. use word game "Word-O", similar to bingo, for spelling
- p. make up new endings for familiar stories
- q. memorize poems
- r. write to pen pals

EVALUATION

The Ohio Survey Test is given at this level. Teacher constructed tests are used in various areas. Much emphasis is put on daily work and observation.

Program Area: Fifth Grade

Course: Language Arts

Date: June 1975

GOAL:

Goals are given at the beginning of this section.

OBJECTIVES:

Spelling 4 - 6

1. The student will develop the use of homonyms, synonyms, and antonyms.
2. The student will demonstrate the ability to spell from a basic word list as well as words from other subject areas.
3. The student will use meaningful aids for correct spelling.
4. The student will exhibit an interest in correct spelling.
5. The student will develop good dictionary habits.

Handwriting:

1. The student will refine his cursive style.
2. The student will retain manuscript for special needs.
3. The student will demonstrate the proper manipulation of pencil, paper placement and correct posture.
4. The students continue to practice correct spacing and size relationships.
5. The student will continue to practice uniform slant, size, and legibility.

Oral Expression:

1. The student will increase vocabulary.
2. The student will continue to practice chronological sequence.
3. The student will develop and demonstrate proper usage of words.
4. The student will begin to evaluate and review books.
5. The student will become acquainted with formal class meetings.
6. The student will be able to dramatize and retell stories.
7. The student will be able to pronounce and enunciate words clearly.
8. The student will participate in informal class discussion.

Written Expression:

1. The student will use correct sentence structure.
2. The student will practice development of the topic sentence and paragraph.
3. The student will continue to develop his proficiency with nouns, pronouns, verbs, adverbs, and adjectives.
4. The student will maintain the usage of the three end marks.
5. The student will develop the usage of the comma and quotation marks.
6. The student will recognize parenthesis and brackets.
7. The student will recognize the semicolon, comma, colon, and dash.
8. The student will continue usage of capital letters for proper nouns.

Written Expression Cont'd.

9. The student will develop notetaking skills and outlining.
10. The student will use abbreviations, contractions, and possessives skills.
11. The student will continue to develop letter writing techniques.

Literary Appreciation 4 - 6

1. The student will continue to develop reading expression begun earlier.
2. The student will create stories and poems individually.
3. The student will practice silent reading.
4. The student will develop an awareness of the various literary types.
5. The student will engage in critical discussion of literature.
6. The student will increase his scope of interest in reading.
7. The student will develop an appreciation for poetry.

Listening Skills 4 - 6

1. The student will continue to practice listening while others talk.
2. The student will develop his ability to follow directions.
3. The student will practice identifying the main ideas.
4. The student will practice listening for relevant information and specific details.
5. The student will practice distinguishing between fact and opinion.
6. The student will practice writing from dictation.

INSTRUCTIONAL RESOURCES

- *Keys to Good Language, Economy Company
- The Reading Road to Spelling, Level E, Harper Row
- *Our Living Languages, Milliken Publishing Company
- Language and How to Use It, Scott Foresman
- New Directions in English, Harper Row
- Dictionary, Thorndike-Barnhardt
- *English, Milliken
- Beginning Explanation, Prentice-Hall, Inc.
- Filmstrips-check library catalog
- *Not available to all teachers at all buildings.

SUGGESTED APPROACHES:

- a. research, take notes, and do written reports
- b. give oral reports and take part in role play
- c. use word games and spelling bees
- d. use learning stations to develop creative writing such as completing unfinished stories
- e. use learning stations to describe feelings about a picture presented to them.

EVALUATION:

At the fifth grade level, evaluation is done on a one-to-one basis. Teacher made tests, oral work, written work, and the California Mental Maturity Tests are utilized.

Program Area: Sixth Grade

Course: Language Arts

Date: June 1975

OBJECTIVES:

Spelling (4-6)

1. The student will develop the use of the homonyms, synonyms, and antonym.
2. The student will demonstrate the ability to spell from a basic word list as well as words from other subject areas.
3. The student will use meaningful aids for correct spelling.
4. The student will exhibit an interest in correct spelling.
5. The student will develop good dictionary habits.

Handwriting (4-6)

1. The student will refine his cursive style.
2. The student will retain manuscript for special needs.
3. The student will demonstrate proper manipulation of pencil, paper placement and correct posture.
4. The student will continue to practice correct spacing and size relationships.
5. The student will continue to practice uniform slant, size, and legibility.

Oral Expression

1. The student will increase vocabulary.
2. The student will continue to practice chronological sequence.
3. The student will develop correct usage and selection of words.
4. The student will present oral reports.
5. The student will participate in formal and informal class discussion.
6. The student will tell and dramatize stories.
7. The student will participate in panel discussions.

Written Expression

1. The student will use proper sentence structure.
2. The student will practice the development of the topic sentence and paragraph.
3. The student will continue to develop his proficiency with nouns, pronouns, verbs, adverbs and adjectives.
4. The student will continue the proper usage of the comma, quotation marks, and apostrophe.
5. The student will develop the usage of semicolon, colon, and hyphen.
6. The student will maintain the usage of the three end marks.
7. The student will continue usage of capital letters.
8. The student will continue the use of notetaking skills and outlining.
9. The student will be acquainted with prepositional phrase, conjunction, and interjection.

Written Expression Cont'd.

10. The student will develop the use of a bibliography and foot notes.
11. The student will use abbreviation, contractions and possessives.
12. The student will continue to develop letter writing techniques.

Literary Appreciation (4-6)

1. The student will continue to develop reading expression begun earlier.
2. The student will create stories and poems individually.
3. The student will practice silent reading.
4. The student will develop an awareness of the various literary types.
5. The student will engage in critical discussion of literature.
6. The student will increase his scope of interest in reading.
7. The student will develop an appreciation for poetry.

Listening Skills (4-6)

1. The student will continue to practice listening while others talk.
2. The student will develop his ability to follow directions.
3. The student will practice identifying the main ideas.
4. The student will practice listening for relevant information and specific details.
5. The student will practice distinguishing between fact and opinion.
6. The student will practice writing from dictation.

INSTRUCTIONAL RESOURCES:

New Directions in English, Harper Row

*Our Living Languages, Milliken Pub. Co.

Language and How To Use It, Scott Foresman

*Keys to Good Language, Economy Co.

Dictionary-Thorndike - Barnhart

Beginning Explanation, Prentice-Hall, Inc.

Description, Prentice-Hall, Inc.

Argumentation, Prentice-Hall, Inc.

Filmstrips-check library catalog

*New Collegiate Dictionary - Webster
Thesaurus

*Not available to all teachers in all buildings

SUGGESTED APPROACHES:

- a. research, take notes, and do written reports
- b. give oral reports and take part in role play
- c. use word games and spelling bees
- d. use learning stations to develop creative writing such as completing unfinished stories
- e. use learning stations to describe feelings about a picture presented to them.

EVALUATION:

At the sixth grade level evaluation is done on a one to one basis, teacher made tests, oral work, written work, and Ohio Survey Tests.

VANDALIA-BUTLER CITY SCHOOLS

LANGUAGE ARTS CURRICULUM

GUIDE

K - 12

PREPARED BY

LANGUAGE ARTS COMMITTEE

JUNE, 1975

During the school years 1973-74 and 1974-75, a Language Arts Committee worked at assembling the following curriculum guide. This committee was composed of a representative from each elementary school, each junior high, and the high school. Various grade levels were represented. This work was done under the authorization of the Curriculum Council.

Every possible attempt was made to involve all language arts teachers at all levels in the curriculum building process; however, we recognize the fact that not all goals, materials, and techniques of all teachers are represented. Teachers in specific situations may add to this curriculum guide as their professional judgement indicates.

The objects at each level may not be attainable by all students at that level. They represent desired achievement.

COMMITTEE MEMBERS

Jonny Davis - Butler High School
Anna Duff - Smith Junior High School
John Kuhns - Morton Junior High School
Emily Greulich - Helke Elementary
Gretchen Allen - Demmitt Elementary
Noreen Bowdle - Morton Junior High School
Ann Scott - Stonequarry Elementary
Sandy Spencer - Murlin Heights Elementary
Barbara Kramer - Vandalia Elementary
Vicki Newsome - Curriculum Council Coordinator
Guy Bishop - Administrative Representative

I N D E X

LANGUAGE ARTS/ENGLISH CURRICULUM GUIDE

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Language Arts--Scope & Sequence removed due to small type.

JUNIOR HIGH CURRICULUM

In an effort to provide a common background for students entering the high school from the ninth grade, a revolving curriculum was established at the two junior high schools. There are four nine-weeks required courses which each student must take during the eighth and ninth grade. There is an opportunity for each student to elect four of eight elective course offerings during this period. The following is a list of courses offered at the two schools during the 74-75 and 75-76 school years.

Morton Junior High School 1974-75
Smith Junior High School 1975-76

Writing Skills - (two) nine weeks courses required
Fiction
Non-Fiction
Mass Media
Dramatics

Morton Junior High School 1975-76
Smith Junior High School 1974-75

Grammar - (one) nine weeks course required
Introduction to Literature - (one) nine weeks course required
Drama
Creative Writing
Myths and Legends
Speech

Seventh grade courses are all required, and each junior high uses a common set of objectives. Courses of study used to meet these objectives are included in this curriculum booklet.

Program Area: Seventh Grade

Course: Language Arts

Date: June 1975

I. GOAL STATEMENT

To provide each student with language arts skills of speaking, writing, listening, and reading, which will enable him to communicate both orally and through written expression.

II. OBJECTIVES:

Written Expression

1. The student will be able to recognize and write complete sentences.
2. The student will be able to recognize and use topic sentences effectively.
3. The student will be able to recognize and use clincher sentences (summary) effectively.
4. The student will be able to identify and omit sentences within a given paragraph that are out of context.
5. The student will practice and improve writing by continually proof-reading and rewriting.
6. The student will practice and improve punctuation and capitalization.
7. The student will be stimulated and encouraged towards self expression by writing prose and poetry.
8. The student will demonstrate knowledge of the eight parts of speech by daily classroom exercises.
9. The student will demonstrate understanding of sentence patterns by their correct usage in written exercises.
10. The student will be able to correctly identify a prepositional phrase within a sentence.
11. The student will be able to correctly label the parts of a prepositional phrase i.e. preposition, its object, and modifiers.
12. The student will be introduced to subordinating clauses (dependent clauses).
13. The student will always place a singular or plural subject with its corresponding number of verb.

Listening Skills

1. The student will be able to critique various speakers in terms of eight given criteria.
2. The student will be able to identify the different tones and purposes of various speeches.
3. The student will learn to listen to and comprehend an argument before accepting or rejecting it.

4. The student will be encouraged to listen to directions, for they will be given on a one time basis.
5. The student will listen to several stories on tape or read by the teacher and will identify the main ideas, relevant information or specific details, whichever the assignment requires.

Spelling

1. The student will be provided an opportunity for practice in recognition of different types of words through basic word lists.
2. The student will be encouraged to increase his vocabulary through the use of the dictionary.
3. The student will be made aware of the importance of correct spelling in all of his written endeavors.
4. The student will be encouraged to have an alert and critical attitude toward words in order to enlarge his personal vocabulary, by writing any and all words he encounters in his reading.
5. The student will practice word attack skills, i.e. context clues, phonetic analysis, structural analysis; and dictionary skills.

Oral Expression

1. The student will be able to critique various speakers in terms of eight given criteria.
2. The student will be able to identify the different tones and purposes of various approaches.
3. The student will recognize the power of words and be able to use them to accomplish desired goals.
4. The student will develop an interest in all types of public speaking and speakers in the world today.
5. The student will develop the proper ways to deliver a speech not only in speaking but also posture, eye contact, etc.
6. The student will prize and cherish his beliefs, publicly affirming them when appropriate.
7. The student will choose his beliefs and behaviors. This includes training in alternatives, choosing after considerations of consequences, and choosing freely.
8. The student will act on and be responsible for his beliefs and behaviors, this includes acting with a pattern, consistence, and repetition.
9. The student will be amendable to and ready for debate and group discussion.
10. The student will learn tolerance for opposing points of view.
11. The student will feel that he belongs to and is accepted at the junior high.

Literary Appreciation

1. The student will be introduced to the different approaches in reading i.e. reading for enjoyment, reading for general comprehension reading for facts, and reading in the subject area.

Literary Appreciation Cont'd.

2. The student will practice the skill of critically analyzing the speeches of the masters, his own, and his classmates.
3. The student will recognize and appreciate effective discourse, both oral and written.
4. The student will develop the basic skill areas: reading, writing, listening, and speaking.
5. The student will be able to distinguish between a novel and a short story.
6. The student will develop a knowledge and appreciation of literature of both the past and present.
7. The student will study in depth the literary form known as the short story.
8. The student will explore a wide range of literary genre including short stories, plays, poems, and novels.

III. INSTRUCTIONAL RESOURCES:

See individual course write-ups.

IV. SUGGESTED APPROACHES:

See individual course write-ups.

V. EVALUATION:

The student may be evaluated by three basic methods. First, objective and subjective test are given to evaluate knowledge of the lesson. Secondly, oral expression can be evaluated by the teacher by letter grades, percentage, or some other means. And lastly, projects and written expression can be evaluated by letter grades, percentage, or some other means.

Program Area: Language Arts

Grade: Seventh

Course: Spelling

Date: June 1975

I. GOAL STATEMENT

To develop skills needed to spell correctly. Students will seek to learn good techniques for learning to spell by awareness of prefixes, root words, and suffixes.

II. OBJECTIVES

1. To provide an opportunity for practice in recognition of different types of words through basic word lists.
2. To challenge students to increase their vocabulary by encouraging the use of the dictionary.
3. The student will be made aware of the importance of correct spelling in all of his written endeavors.
4. To stress the importance of correct spelling in all subject areas.
5. To encourage an alert and critical attitude toward words in order to enlarge personal vocabularies, by having the student write any and all words he encounters in his reading.

III. SCOPE AND SEQUENCE

Using the standard spelling text, Basic Goals in Spelling, students will study a basic list of words each week. Each word list is compiled to stress a different learning experience. Examples: noun-suffix homonyms, Greek origin. In addition to the standard text, vocabulary words will be taken from materials being read in the classroom.

Exercises are done using the dictionary and thesaurus.

One class period per week throughout the school year is devoted to the study of words introduced.

IV. INSTRUCTIONAL RESOURCES

Basic Goals in Spelling - 7, Webster Division, McGraw-Hill Company, 1960
Webster's Dictionary
Roget's Thesaurus
Adventures for Readers, Harcourt, Brace, & World, Inc.

V. SUGGESTED APPROACHES

1. Introduce the nature of a given basic word list on Monday. Point out why the words belong in the same group and leave the class open for questions or comments.
2. Assign dictionary work to be completed and ready for discussion of same on Wednesday.
3. Wednesday - pronounce, define, and use words in sentences. This will be an oral exercise. Call for as many definitions for any given word as the students are able to provide.
4. The nature of the word list will determine whether there will be an exercise using Roget's Thesaurus.

(Note: numbers 1 - 4 deals with the basic word list)

5. Words gleaned from materials read in class will be defined by students who volunteer to do so. Words will be checked in the dictionary and shared with the class. The words will be considered according to their dictionary definitions as well as the meanings in the context of what is being read.

VI. EVALUATION

The student will be evaluated weekly, through written quizzes on the correct spelling of words and their proper usage in sentences.

Program Area: Language Arts

Grade: Seventh

Course: Library Study-Notetaking

Date: June 1975

I. GOAL STATEMENT

To give the students the knowledge to use their library wisely and efficiently without monopolizing the librarian's time on things students can do for themselves. The goal also includes helping the students to be able to research material and to be able to paraphrase what has been researched into original work.

II. OBJECTIVES

1. To learn as 7th graders new to our building what the rules are for use of our library.
2. To learn the Dewey Decimal System and how to use it for finding material.
3. To learn where all materials they might use are located, especially reference.
4. To learn how to use call numbers in locating a book.
5. To learn about the information a card catalog can give you and how to use it.
6. To learn how to use the vertical file and the pamphlets and news articles it contains.
7. To learn about the parts of a book and what use each may give you.
8. To learn about the dictionary and the information that each entry gives you.
9. To learn how to use the Reader's Guide for finding magazines.
10. To become aware of the importance of reading skills.
11. To become more aware of the importance of listening skills.
12. To become more familiar with outlining.
13. To begin to become more knowledgeable about paraphrasing.
14. To become familiar with the method of taking notes.
15. To become aware of current study habits and to try to improve them.
16. To understand and follow directions the first time around.

III. SCOPE AND SEQUENCE

- Week I Go over the library rules and have group skits presented showing the proper library behavior.
- Week II Schedule students into the library to draw a large poster map of the library and to locate some thirty or so specific items.
- Week III Begin to memorize the Dewey Decimal System in Week II. Discuss and memorize the Dewey Decimal System and discuss the use of call numbers. Use the exercises in the 8th grade grammar book.

Week IV Schedule back to the library for a project on the vertical file. Also work on the parts of a book and an outside dictionary assignment (slang dictionary). Allow one day for a discussion of the parts of a dictionary entry.

Week V Schedule students back to the library for work in the Readers Guide. Use pamphlets for instruction at the beginning of the week.

Week VI Schedule students to study how to better take notes from verbal experiences (classroom lecture). Introduce the use of note-script.

Week VII Discuss the use of notes from written material. Note-script continued.

Week VIII Outlining (sentence and topic)

Week IX To practice paraphrasing

IV. INSTRUCTIONAL RESOURCES

How to Use the Reader's Guide to Periodical Literature H.W. Wilson Co
New York (classroom set of 35)
Our Language Today 8, David A. Conlin

Filmstrips

Your Library: A World of Books
Using the Encyclopedia
Classification of Books
Using Special Reference Books
Using the Dictionary
The Card Catalog

Ditto

Parts of a Book
Card Catalog
Map of Library
Catalog Cards
Call Number
Rules of Library

V. SUGGESTED APPROACHES:

1. Small group skit - library rules
2. Large colored in posterboard map of the library
3. Large group lecture for Dewey Decimal System
4. Individual project on vertical file
5. Individual Slang dictionary created

Projects

Map, skit, Slang dictionary

Tests: Reader's Guide, Notehand, Lib. rules, Outlining, Card Cat., etc.

Program Area: Language Arts

Grade: Seventh

Course: Composition

Date: June 1975

I. GOAL STATEMENT

To give students a time to practice writing complete sentences and a complete paragraph.

II. OBJECTIVES

1. To be able to recognize and write complete sentences.
2. To be able to recognize and use topic sentences effectively.
3. To be able to recognize and use clincher sentences (summary) effectively.
4. To be able to identify and omit sentences within a given paragraph that are out of context.
5. To practice and improve writing by continually proof reading and re-writing.
6. To practice and improve in punctuation and capitalization.

III. SCOPE AND SEQUENCE

- Week 1- get samples of students writing for evaluation
- Week 2- punctuation practices
- Week 3- topic sentences
- Week 4- practice identifying complete sentences
- Week 5- writing in same tense throughout an entire paragraph
- Week 6- capitalization
- Week 7- subject, verb agreement
- Week 8- paragraph unity and coherence
- Week 9- clincher sentence

IV. INSTRUCTIONAL RESOURCES

English Grammar and Composition, Warriner's
Our Language Today, American Book Company
Composition Through Literature, American Book Company
Building Better Paragraphs, Steps 1-9 (Filmstrip series)

V. SUGGESTED APPROACHES

1. At the beginning of the class, the teacher will explain the course briefly. Some sentences will be written on the board to aid in the explanation and to create interest.
2. There will be several practice sessions during which the students will write sentences that can be developed into a paragraph.
3. An outline will be studied. It will begin with the topic sentence idea, continue with the ideas which will support the topic sentence, and conclude with either a summary or opinion.

SUGGESTED APPROACHES CONT'D.

4. Several class sessions will be devoted to the putting together of the unified paragraph beginning with the outline.
5. There will be practice sessions for writing about themselves in both prose and poetry.

VI. EVALUATION

The evaluation will be progressive as we move through the course. As the work is successfully completed, the evaluation will be as follows.

1. Topic sentence - 10%
2. Outline - 10%
3. Unified paragraph - 20%
4. Descriptive paragraph - 10%
5. Expository paragraph - 10%
6. Autobiography - 20%
7. Theme - 20%

Program Area: Language Arts

Grade: Seventh

Course: Composition

Date: June 1975

I. GOAL STATEMENT

To retain and refine skills learned in paragraph writing and self expression through writing.

II. OBJECTIVES

1. To provide an opportunity to examine sentences with and without controlling ideas.
2. To develop recognition of sentences with controlling ideas which lead into unified paragraphs.
3. To develop skill in creating topic sentences with ideas which can be developed.
4. To practice the skill of choosing a topic, creating a topic sentence, supporting the topic sentence, and writing the conclusion of a well unified paragraph while using good sentence structure.
5. To stimulate and encourage self-expression while practising the basics of writing prose and poetry.
6. To foster an awareness of the importance of proofreading.

III. SCOPE AND SEQUENCE

- Week 1- General introduction and course expectations. Examination of sentences created by teacher and students. Examination of sentences in context (prose)
- Week 2- Practice in writing topic sentences with controlling ideas.
- Week 3- Development of an outline.
- Week 4- Practice in choosing a topic, making an outline, and writing a unified paragraph(s).
- Week 5- Practice in writing descriptive and expository paragraphs.
- Week 6-7 Practice in poetry writing, Who Am I? A paper written about the student's own thoughts.
- Week 8-9 The students will write an autobiography. The student will write a theme.

IV. INSTRUCTIONAL RESOURCES

English Grammar and Composition, Warriner's
Our Language Today, American Book Company
Composition Through Literature, American Book Company
Building Better Paragraphs, Steps 1-9 (filmstrip series)

V. SUGGESTED APPROACHES

1. At the beginning of the class, the teacher will explain the course briefly. Some sentences will be written on the board to aid in the explanation and to create interest
2. There will be several practice sessions during which the students will write sentences that can be developed into a paragraph.
3. An outline will be studied. It will begin with the topic sentence idea, continue with the ideas which will support the topic sentence, and conclude with either a summary or opinion.
4. Several class sessions will be devoted to the putting together of the unified paragraph beginning with the outline.
5. There will be practice sessions for writing about themselves in both prose and poetry.

VI. EVALUATION

The evaluation will be progressive as we move through the course. As the work is successfully completed, the evaluation will be as follows.

1. Topic sentence - 10%
2. Outline - 10%
3. Unified paragraph - 20%
4. Descriptive paragraph - 10%
5. Expository paragraph - 10%
6. Autobiography - 20%
7. Theme - 20%

Program Area: Language Arts

Grade: Seventh

Course: Basic Grammar

Date: June 1975

I. GOAL STATEMENT

To develop in students a basic knowledge of how our language functions both as background for advanced grammar study and in preparation for adult life.

II. OBJECTIVES

- A To review or teach:
 - 1. Basic parts of speech
 - 2. Sentence patterns
 - 3. End marks and commas
 - 4. Areas of standard English usage, including:
 - a. Subject-verb agreement
 - b. Pronoun-antecedent agreement
 - c. Correct use of confusing homonyms
- B To present grammar and its terminology as an aid to understanding how language functions.
- C To improve substandard speech and writing patterns
- D To provide adequate review teaching, and practice to insure competence in grammar areas.

III. YEAR OUTLINE

- Weeks 1 - 2 **NOUNS:** Observation of number, location, appearance, and uses of nouns.
Definition, examples practice finding and using nouns
Classification of nouns (common/proper, singular/plural/collective, masculine/feminine, neuter/common gender, abstract/concrete
Later discuss and determine use of noun in the sentence (subject, subject and object of preposition)
- Weeks 3 - 5 **VERBS:** Definition, examples, practice finding and using verbs
Classification (action, linking, state of being)
Conjugation of the verb TO BE
Conjugation of regular and irregular verbs
- Week 6 - **PRONOUNS:** Definition, examples practice finding and using pronouns
Emphasize personal pronouns and forms of same:
"case" may be introduced
- Week 7 - **PREPOSITION:** Definition, examples, practice finding and using prepositions
Introduce the prepositional phrase, stressing that subject, verb, nor complement of a sentence can occur

Week 7 Cont'd.

in a prepositional phrase

- Week 8 - ADJECTIVE: Definition, examples, practice finding and using adjectives
Include articles, common/proper adjectives, and possessive pronouns
- Week 9 - ADVERB: Definition, examples, practice finding and using adverbs
Include differentiation between use of same word as adverb or preposition
- Week 10 - Prepositional Phrases and Modifiers
Review of adjectives and adverbs
Explanation of how prepositional phrases are used as modifiers
Examples and practice finding and using prepositional phrases as modifiers
- Week 11 - CONJUNCTIONS: Definition, examples, practice finding and using conjunctions
Classification as coordinate or subordinate
- Weeks 12-13- SENTENCE PATTERNS: Review of basic sentence parts
subject-verb-(complement)
Examples of four patterns (N-V, N-V-N, N-LV-N, N-LV-ADJ)
Practice of classifying and writing sentences of all four patterns
- Weeks 14-15- PUNCTUATION: (Also dealt with as subjects occur in composition or literature - e.g., italics and quotation marks for various titles, punctuation of dialogue, etc.)
Emphasize end-marks and correct use of commas
- Weeks 16-19- Standard English usage
Subject-verb agreement
Pronoun-antecedent agreement
Correct use of confusing homonyms (e.g., THERE/THEIR/THEY'RE)

IV. INSTRUCTIONAL RESOURCES

Class sets:

OUR LANGUAGE TODAY 7, American Book Company, 1970
ENGLISH GRAMMAR & COMPOSITION 7, Harcourt, Brace & World, Inc. 1963
COMPOSITION THROUGH LITERATURE A, American Book Company, 1967

FILMSTRIPS

Comma in a Series

Comma in Address & Dates

Comma with Direct Address, Single Introductory Words, and Final Query

IV. INSTRUCTIONAL RESOURCES CONT'D

Comma with Appositives and Parenthetical Expressions
Comma with Descriptive Clauses & Phrases
Comma in Miscellaneous Usage
End Punctuation
Apostrophe and Quotations
Capitalization
Words That Name Things
Words That Show Action
Words Used Instead of Names
Words That Describe Things
Words Telling How, When, Where
Using Nouns
Using Pronouns
Using Adjectives
Using Verbs
Using Adverbs
Using Prepositions, Interjections, & Conjunctions
Using Personal Pronouns

V. SUGGESTED APPROACHES

- A. Use exercises in texts and teacher-devised worksheets for appropriate subject of study.
- B. Use literature selections and student compositions as basis for other exercises (e.g. finding parts of speech, grammatical constructions, proper usage, etc.)
- C. For classification of nouns, have students clip large print nouns from old newspapers and magazines, trying to find examples of all types and forms of nouns.
- D. Illustrate the definition of "preposition" by having students manipulate two objects (such as a pencil and a box), then describe the relationship of the two items, e.g., "The pencil is IN the box "
ON
NEAR
etc.

VI. EVALUATION

The student will be evaluated by demonstrating his competence in grammar with at least 80% accuracy through written quizzes and tests and in his classroom seat-work.

Program Area: Language Arts

Grade:

Course: Basic Grammar

Date: June 1975

I. GOAL STATEMENT

The goal is to help students observe their language more critically, to describe it more accurately and to use it more effectively.

II. OBJECTIVES

A. To recognize and use nouns

1. Capitalization
2. Possessive forms
3. Plural forms
4. Types

- a. abstract
- b. concrete
- c. common
- d. proper
- e. collective

B To recognize and use verbs

1. Classification
 - a. linking
 - b. action

2. Principal parts

C. To recognize and use the two main parts of a sentence

1. subject
2. predicate

D. To be able to recognize and use descriptive or modifying words

1. adjectives
2. adverbs
3. prepositional phrases

E. To recognize sentence patterns

1. noun - verb
2. noun - verb - noun
3. noun-linking verb-noun
4. noun-linking verb-adjective
5. question patterns

II. OBJECTIVES CONT'D.

- F. To improve student spelling ability
- G. To briefly describe and work with conjunctions, pronouns, interjections

III. SCOPE AND SEQUENCE

This time outline is only a suggestion. We realize that this will vary with different students and different teachers. There is also a spelling lesson given every week to strengthen spelling skills.

- Weeks 1-6 Recognition, Types Determiners, Modifiers, Plurals, Possessives, Capitals
- Weeks 7-11 Verbs, Classifications and principal parts
- Weeks 12-13 Parts of a sentence
- Weeks 14-15 Descriptive
- Weeks 16-17 Sentence Patterns
- Week 18 Introduction to Conjunctions, pronouns, and interjections

IV. INSTRUCTIONAL RESOURCES

Our Language Today 7, David Conlin, American Book Co., New York 1970
Basic Goals in Spelling William Kottmeyer, McGraw Hill Inc., 1964
English for Meaning, Paul McKee, Houghton Mifflin Co., Boston, 1967
English Grammar and Composition, John Warriner, Harcourt Brace and World, New York, 1963

Filmstrips

- B-E-1 Words that describe things
- B-E-2 Using adjectives
- B-E-3
- B-E-4 Using adverbs
- B-E-5 Words telling how, when, and where
- B-E-6
- B-E-7 Using nouns
- B-E-8 Words that name things
- B-E-9
- B-E-10
- B-E-11
- B-E-12 Steps in building a paragraph - Step 1-3
- B-E-13 Steps in building a paragraph - Step 4-5
- B-E-14 Steps in building a paragraph - Step 6-7
- B-E-15 Steps in building a paragraph - Step 8-9
- B-E-16 Using pronouns
- B-E-17 Using personal pronouns
- B-E-18 Words used instead of nouns

IV. INSTRUCTIONAL RESOURCES CONT'D.

B-E-19	Reflexive, relative, and interrogative
B-E-20	
B-E-21	Using verbs
B-E-22	Using verbals
B-E-23	Words that show action
B-E-24	
B-E-25	Using punctuation marks
B-E-26	Quotation marks and italics
B-E-27	The comma - Part I
B-E-28	The comma - Part II
B-E-29	Semicolon and colon
B-E-30	End punctuation marks
B-E-31	Synonyms
B-E-32	Word building
B-E-33	Meanings change
B-E-34	Word origins
B-E-35	From other languages
B-E-36	From Latin and Greek
B-E-37	What is a sentence
B-E-38	Kinds of a sentence
B-E-39	The verb and the sentence
B-E-40	
B-E-41	Recognizing phrases
B-E-42	Recognizing clauses
B-E-43	Parts of a sentence or clause
B-E-44	Making words agree
B-E-45	Writing conversation
B-E-46	
B-E-47	
B-E-48	
B-E-49	
B-E-50	

V. SUGGESTED APPROACHES

The most desirable approach for this course would be individual instruction with the class size limited to 20 students or to create classes that have been ability grouped. A teacher cannot work on an individual basis with more than twenty students. When he tries he may often find students waiting for a long time for professional help. With thirty-five in a class who have been heterogenously grouped, there really is no completely successful approach. If the group were homogenous there would be less boredom because the group would move at a faster pace. The brighter students would not be getting done weeks in advance of the slower ones. The slower ones would not be holding the class up, but could be taught at a slower rate. There would be less confusion during the lessons with some students going ahead and others struggling behind. There would be less frustration for the teacher who is trying to keep the class together. Both types of grammar students, fast and slow, could cover more material successfully. Again, the best approach would be individual, but never with 35 in a class.

VI. EVALUATION

The student will be evaluated by demonstrating his competence in grammar with at least 80% accuracy through written quizzes and tests and in his classroom seat-work.

Program Area: Language Arts

Grade: Seven th

Course: Literature

Date: June 1975

I. GOAL STATEMENT

To refine students' basic reading skills and appreciation for literature.

II. OBJECTIVES

- A. To expand on existing reading skills
 - 1. Comprehension
 - 2. Vocabulary
 - 3. Pacing speed to reading purpose
 - 4. Using Context clues
- B. To present reading as a source of:
 - 1. Enjoyment
 - 2. Relaxation
 - 3. Information
- C. To foster an appreciation of literature of both the past and present
- D. To explore a wide range of literacy genre, including short stories, plays, poems, and novels.

III. YEAR OUTLINE (Literature approach is not definitely sequential. Order of selections varies.)

Weeks 1 - 2 **LAUGHS AND CHUCKLES - Adventures for Readers I**
Discussion of unit introduction, what makes humor, how sense of humor varies with the individual
Reading and discussion of selections in unit
Show filmstrip on Samuel Clemens
Related composition assignment: write a limerick
Read and discuss humor selections from Composition Through Literature A ("The Boy Who Laughed at Santa Clause," "The Loudest Noise in the World" followed by discussion of suspense diagram, "Food's on the Table," "Riddle This, Riddle That" followed by composition assignment of writing a friendly letter containing a riddle (other riddles may be brought to class for enjoyment)

Weeks 3 - 4 **SPORTS AND ADVENTURE - Adventures for Readers I**
Discussion of unit introduction, what adventure involves, the vicarious experiencing of adventure, the relationship between sports and adventure
Reading and discussion of selections in unit

III. YEAR OUTLINE CONT'D.

- Weeks 4 - 5 **MYTHS & LEGENDS - Adventures for Readers I**
Discussion of myths' purpose and why we study them today stressing that most all cultures have myths and people are expected to have some knowledge of the major ones.
Brief lecture on parallelism of Greek and Roman myths with Greek/Roman names for major characters
Reading and discussion of selections in unit
Reading and discussion of related selections from "Composition Through Literature" ("How Glooscap Found Summer," Aesop Fables "The Travelers and the Bear" and "A Lion and a Mouse," and "Talk")
- Weeks 6 - 7 **ANIMALS AND PEOPLE - Adventures for Readers I**
Discussion of unit introduction, universal appeal of animals
Reading and discussion of selections in unit
Possible assignment of book report on a book about an animal or about one with an animal as a major character
- Weeks 8 - 9 **OTHER LANDS - Adventures for Readers I**
Discussion of unit introduction
Reading and discussion of selections in unit
- Weeks 10 - 11 **UNDERSTANDING YOURSELF - Adventures for Readers I**
Discussion of unit introduction
Reading and discussion of selections in unit
- Weeks 12 - 13 **YOUR FAMILY - Adventures for Readers I**
Discussion of unit introduction
Reading and discussion of selections in unit
- Weeks 14 - 15 **YOUR FELLOW AMERICANS - Adventures for Readers I**
Discussion of unit introduction
Reading and discussion of selections in unit
Possible assignment of a biography book report
- Weeks 16 - 18 **READING AND ENJOYING POETRY - Adventures for Readers I**
Discussion of unit introduction
Discussion/lecture on poetry terms as needed
Selected readings from unit
Selected reading from supplemental sources, duplicated for students, to include more contemporary poems, song lyrics, concrete poetry, visual poetry
- Weeks 19 - 20 **SCIENCE - Adventures for Readers I**
Discussion of unit introduction
Reading and discussion of selections in unit

III. YEAR OUTLINE CONT'D.

Weeks 21 - 24 NOVEL JOHNNY TREMAIN

Brief historical introduction, notes on the novel as a literary form.

Divide novel into manageable reading assignments, some to read aloud in class, some to be read silently.

Provide study guides/question sheets to review reading and assure comprehension.

Section quizzes and one character quiz.

Discussion of each reading assignment

Show filmstrip "Johnny Tremain"

Show feature film "Johnny Tremain" as culminating activity.

If desired and time is available, a second novel (or possibly more) can be used, possibly chosen from:

THE LIGHT IN THE FOREST - 3 weeks

TREASURE ISLAND - 3 weeks

TUNED OUT - 2 weeks

SOUNDER - 1 week

CONTINUING FREE READING

Providing a set time each week for reading materials of individual student's choice; may be used as time for reading towards book report assignment or purely recreational reading

CONTINUING Holidays - Adventures for Readers I

Interspersed as appropriate

IV. INSTRUCTIONAL RESOURCES

Individual copies for each student:

ADVENTURES FOR READERS I, Laureate Edition, Harcourt Brace & World, Inc., 1963

Literature Units to be ordered (request submitted):

1 ea. "Poetry" #4102 \$89.50

Scholastic Literature Units

1 ea. "Adventure & Suspense" #5120 \$89.50

Scholastic Book Services

1 ea. "Family" #5106 \$89.50

904 Sylvan Avenue

Englewood Cliffs, NJ 07632

Class sets available:

SOUNDER, William H. Harrison, Scholastic Book Services, 1969

TUNED OUT, Maia Wojciechowska, Dell Publishing Co., 1968

JOHNNY TREMAIN, Esther Forbes, Houghton Mifflin Co., 1960

THE LIGHT IN THE FOREST, Conrad Richter

TREASURE ISLAND, Robt. Louis Stevenson, Houghton Mifflin Co. 1962

COMPOSITION THROUGH LITERATURE A, American Book Co., 1967

RECORDS

"Many Voices" to Accompany ADVENTURES FOR READERS I

"Edgar Allan Poe, Vol. 3"

"Poetry of Robert Frost"

"Poems of Patriotism"

"Edgar Lee Masters Spoon River Anthology"

IV. INSTRUCTIONAL RESOURCES CONT'D.

"The Twelve Labors of Heracles"
"The Stories of James Thurber"

FILMSTRIPS

"Understanding Poetry" (6 films)
"American Authors: Samuel Clemens"
Washington Irving"
Edgar Allen Poe"
"American Legendary Heroes: Ichabod Crane"
"Walt Disney Action Series: Treasure Island
Johnny Tremain
Ture Son, American Frontier Boy"
"Ulysses and Circe"
"The Odyssey"

KITS

Johnny Tremain
Treasure Island
American Literature Bulletin Boards
Poetry Bulletin Boards
The Light in the Forest
A Christmas Carol
Micro-Classics

TAPES

"Poetry--Like It or Not"

PICTURES

Mythology (2 sets), Perfection Form Co.
English & World Authors, Perfection Form Co.

CHART

"The Voyage of Odysseus"

FILMS (Twyman Films rental)

THE LIGHT IN THE FOREST

JOHNNY TREMAIN

TREASURE ISLAND

SOUNDER - feature length film has been produced and may become
available for rental in the future

SINGLE COPIES OF SUPPLEMENTAL TEXTS

CAVALCADE OF POEMS, Geo. Bennett & Paul Malloy, Scholastic Book
Services (SBS)

SOUNDS OF SILENCE, Betsy Byan (SBS)

REFLECTIONS ON A GIFT OF WATERMELON PICKLE, Stephen Dunning et al, (SBS)

POETRY U.S.A., ed Paul Malley (SBS)

100 PLUS AMERICAN POEMS, ed Paul Malloy

FAVORITE POP/ROCK LYRICS, ed. Jerry L. Walker (SBS)

ROCK AND ROLL SONGWRITERS HANDBOOK, Larry Hutchinson, (SBS)

POETRY, VOICES, LANGUAGE, FORMS, Stephen Dunning et al (SBS)

V. SUGGESTED APPROACHES

Myths & Legends

1. Collect evidence of myths in today's culture - Mercury & Apollo automobile names; FTD use of Mercury as trademark; names of planets, constellations, space programs; days of week, months of year; etc. May be assembled in collage fashion.
2. Individual research on a specific mythological character with emphasis on: (a) culture myth appeared in: (b) alternate names: (c) brief synopsis of connected myth: (d) significance in today's world.
3. Play record "The Twelve Labors of Hercules"
4. Display sets of mythology pictures
5. Show filmstrips "Ulysses and Circe" and "The Odyssey"
6. Post chart "The Voyage of Odysseus"

Other Lands

Can be related to a study of "Christmas Around the World" with research, resource people from community, exchange students, etc.

Reading and Enjoying Poetry

1. Emphasize supplemental reading of poems with appeal to students. The object is to "Turn on" rather than "Turn off" students to poetry.
2. Popular song lyrics, some classics, even nonsense verses work well to illustrate metric devices and poetic techniques. Class memorization of "Jabberwocky" has been successful.
3. Point out use of poetry in advertising jingles and why this is effective - rhythm and rhyme make the material catchy and easy to remember
4. Appropriate poetry can be interspersed with other units as pertinent.
5. A writing assignment of poetry for enjoyment rather than perfection of meter or form. This helps students appreciate the skill of a good poet.
6. Some study of individual poets' careers and lives to dispell common misconceptions of the poet as an eccentric "Strange" person.

Science

This unit is one which lends itself to contract - or independent-type study. Publisher-prepared story quizzes are used to check comprehension levels. Vocabulary study is beneficial for these selections.

Novel JOHNNY TREMAIN

1. Related projects to be done in free time work well with this novel.
Suggestions: (a) original drawings or artwork
(b) construction of model houses or floor plans
(c) model shop-keepers' signs
(d) character diaries
(e) adaptation of a section to play or skit form
(f) original newspaper page of the era

V. SUGGESTED APPROACHES CONT'D.

- (g) other related projects (there are many)
2. "Jeopardy" type game (teacher-and-student-prepared questions) as means of review prior to final test.

Other Novels

Projects may be assigned as applicable.

Holidays

1. Reading of Dicken's self-condensed version with attention to outdated vocabulary and phraseology; use A CHRISTMAS CAROL kit for pictures; several film versions are available for showing (public library, Montgomery County Film Library, or Twyman Films)

VI. EVALUATION

Students will be evaluated with weekly quizzes and tests on poetry, prose, and vocabulary. Students will also be evaluated on projects, posters, collages, book reviews and notebooks.

Program Area: Language Arts

Grade:

Course: Decision Making
Reading and Vocabulary

Date: June 1975

I. GOAL STATEMENT

- A. To introduce the student to the different ways of attacking various reading materials.
- B. To give students additional time to enrich and improve their vocabulary by practicing in and out of class.
- C. The primary goal of Decision Making is for each student to reach a point whereby he can make decisions in the best possible manner for himself.

II. OBJECTIVES

- A. Decision Making-General
 - 1. Introduction to and practice in the art and methods of decision making.
 - 2. A recognition and appreciation of effective and rational decision making.
- B. Specific
 - 1. The student will prize and cherish his beliefs, publicly affirming them when appropriate.
 - a. In a formal exercise, for instance, each student will tell the class what he's most proud of having accomplished.
 - 2. The student will choose his beliefs and behaviors. This includes training in alternatives, choosing after consideration of consequences, and choosing freely.
 - a. each student will defend his beliefs in discussions. This includes training in argumentation; differentiating between facts, beliefs and values; different types of evidence; etc.
 - 3. The student will act on and be responsible for his beliefs and behaviors. This includes acting with a pattern, consistency, and repetition.
 - 4. Each student will learn tolerance for opposing points of view.
 - 5. Each student will learn to listen to and comprehend an argument before accepting or rejecting it.
 - 6. The student will be amenable to and ready for debate and group discussion.
 - 7. This course will help each student feel that he belongs to and is accepted at Morton and Smith Junior Highs.
- C. Reading and Vocabulary
 - 1. To introduce to the student the different approaches in reading.
 - a. reading for enjoyment
 - b. reading for general comprehension
 - c. reading for facts

II. OBJECTIVES CONT'D.

- d. reading in the subject area
2. To practice silent and oral reading
3. To practice word attack skills
 - a. spelling, context clues, phonetic analysis, structural analysis, and dictionary skills

III 18 WEEK OUTLINE

- A. Weeks 1-3 Decision Making
Suggested Scope-Sequence/Time Outline
General introduction to the course and course requirements.
Exercises: Twenty Things I love to Do, -Ing, Name tags, and Values Voting
Proud Whip, Public Interview, Interview Chain, Values Focus
Rogerian Listening.
Rank Order, Competing Alternatives, Either/Or Forced Choice, Forced Choice Ladder, Spread of Opinion, RDA's, I Learned & I Wonder Statements, Partner Risk, Privacy Circles, Values Whips Brainstorming, & Risk Ratio. Also exercises in evidence, argumentation, etc.
Alternatives Search, Self-Contrasts, Alternative Action Search, Projects, Consequences, Removing Barriers, and Patterns Search
Characters, Self-Dialogue, Pie of Life, Unfinished Sentences, Brand Names, Strength of Values, Agree-Disagree.
Taking a Stand, Values in Action, Coat of Arms, and Plane Wreck (or Alligator River)
Who's to Blame, Free Choice Game, Life Line, Who Are You, Epitaph, and Obituary.
Two Ideal Days, Life Inventory, Self-Contract, and Ways to Live.
- B. Weeks 4-19 The first three days of each week will be devoted to reading. The last two will be set aside for vocabulary.
- | | |
|---------|---|
| Week 4 | Reading for enjoyment (discussion after reading)
Dictionary Skills |
| Week 5 | General comprehension (questions about reading)
Dictionary Skills |
| Week 6 | General comprehension
Dictionary skills |
| Week 7 | Reading for facts (questions on specific details)
Dictionary skills |
| Week 8 | Reading for facts
Structural Analysis |
| Week 9 | Reading in the subject area (reading from textbooks)
Structural Analysis |
| Week 10 | Reading in the subject area
Context clues |

III. 18 WEEK OUTLINE CONT'D.

- Week 11 Reading for enjoyment
Context Clues
- Week 12 Reading for facts
Context clues
- Week 13 Reading for general comprehension
Context clues
- Week 14 Reading for Enjoyment
phonetic analysis
- Week 15 Reading for facts
phonetic analysis
- Week 16 Reading for general comprehension
phonetic analysis
- Week 17 Reading for general comprehension
Structural analysis
- Week 18 Reading for facts
Dictionary skills

IV. INSTRUCTIONAL RESOURCES - DECISION MAKING

- A. Books
 - 1. Values Clarification - Teacher's copy
- B. Handouts: Most of the lessons are introduced with a handout from the text.

Adventures in reading - Book One - red book
Dictionaries

Any additional books obtained from the library or elsewhere from the student can search and list unknown words.

Cassette Tape recorders for oral reading to check phonetic analysis.

V. SUGGESTED APPROACHES - DECISION MAKING

- A. Decision Making is basically a discussion/game simulation course. Hopefully, the games will be enjoyed for their own sake, as well as trigger off discussions and disagreements. The basic approach is for the teacher to act as a guide/resource person.
- B. All students can and are expected to pass this course: if the student completed his assignments and participates in discussions: he will pass. As this is a pass-fail course, the student should be frequently reminded that better grades are not a factor in order to successfully complete the course; this should permit the students to open up and freely prize, choose, and act on their beliefs and behaviors.

V. SUGGESTED APPROACHES CONT'D.

- C. This course is structured on a cumulative basis; the students first prize, then choose, and then finally act on their beliefs and behaviors.

Suggested Approaches - Reading and Vocabulary

1. All selections are taken from Adventures for Readers, Book One (red book)
 - a. Unit One...Animals and People
"Out of the Heart" to (and including) "Old Ben" could be used for reading for general comprehension
 - b. Unit Two...Sports and Adventure
 - c. Unit Three...Laughs and Chuckles
"Home on the Range" to (and including) "The Bearded Man" could be used for reading for enjoyment
 - d. Unit Four...Understanding Yourself
"The Uppers and Doers" to (and including) "Yesterday's Wishing Well" could be used for reading for general comprehension
 - e. Unit Five...Your Family
"Bag of Bones" to (and including) "The Children's Hour" could be used for reading for enjoyment
 - f. Unit Six...Your Fellow Americans
"Barnum's First Circus" to (and including) "The Boy With the Bumps" could be used for reading for fact
 - g. Unit Seven...Other Lands
"The Silver City" to (and including) "Rikki-Tikki-Tavi" could be used for reading for general comprehension, facts or enjoyment
 - h. Unit Eight...Reading and Enjoying Poetry
"The Vagabond" to (and including) "The Wreck of the Hesperus" could be used for reading for enjoyment
 - i. Unit Nine...Myths and Legends
"The Three Golden Apples" to (and including) "Thor and the Giant King" could be used for reading for fact
 - j. Unit Ten...Wonders of Science
"Flight to the Moon" to (and including) "Well, That's That" could be used for reading for fact
2. Reading in the subject area assignments can be secured from your student's other teachers.

SUGGESTIONS FOR TEACHING VOCABULARY

1. Context - the way in which the word is used
There are different ways of approaching context clues. Examples and practices could be made for each.
 - a. Experience--In the experience clue situation, the word is predictable from the students' everyday experience with life. Example: Don't put those dirty feet on the chair. Do you want to sully the new furniture?

SUGGESTIONS FOR TEACHING VOCABULARY CONT'D.

- b. Comparison and contrast..In the comparison or contrast situation, the word is like or opposite to another word. Example: "A thick, rare piece of steak with scrambled eggs and black coffee makes a masculine breakfast that puts to shame epicene toast and tea."
 - c. Synonym or definition..In a synonym clue situation, an appositive structure is often the clue. Example: "The Vendetta, a violent blood feud, often involved an entire village or clan."
 - d. Familiar Language Expression This clue uses the student's everyday language associations. Example: "The policeman gave him artificial respiration immediately after he was taken from the icy water"
 - e. Summary..In a summary clue situation, the unknown word summarizes a series of ideas. Example: In a club where you are expected to dress for supper and speak in hushed tones, where politeness is expected, you are to comport yourself with good manners.
 - f. Mood or Situation..In this clue situation, the word fits into a mood or situation already established. Example: "As he sank deeper and deeper into sleep with the soft sound of piano playing in the distance, he was completely relaxed."
2. Dictionary
- Effective use of the dictionary involves the following skills:
- 1. Alphabetizing
 - 2. Using guide words
 - 3. Using keys to pronunciation
 - 4. Using diacritical markings
 - 5. Using pronunciation spelling
 - 6. Using accent marks
 - 7. Knowing how to divide words correctly so that prefixes and suffixes can be identified
 - 8. Using word-origin comments
 - 9. Using parts of speech
3. Structural Analysis
- 1. Analyzing compound words
 - 2. Recognizing prefixes and suffixes
 - 3. Breaking a word into pronounceable units
4. Phonetic Analysis
- The secondary school teacher should be aware of the following basic principles to see that the student is applying them in his reading.
- 1. Most consonants represent only one sound
 - 2. Three consonants (C, Q, X) have no speech sound of their own.
 - 3. A consonant diagraph consists of two consonant letters representing one speech sound. Some of the commonly taught diagraphs are: ch as in church and chicken, ph as in phone and th as in thick.

SUGGESTIONS FOR TEACHING VOCABULARY CONT'D.

4. A consonant blend consists of two or three consonant sounds blended together rapidly. Examples, bl br bl sm, str. and thr.

The vowel principles that the effective reader uses include the following:

1. Each vowel letter (a, e i, o, u and sometimes v) represents more than one sound.
2. When the vowel in the final letter is a syllable, the vowel usually has the long sound (say its name). This is called the "Open syllable" principle.
3. When the vowel is not the last letter in a syllable, the vowel usually has the short sound. This is called the "closed syllable" principle.
4. When there are two vowels in a word, one of which is final, the vowel before the final e is usually long and the e is silent. This is called the "Final e" principle.
5. When a vowel is followed by the r, the vowel is neither long nor short but controlled by the r. This is called the "r controller."
6. When the letter a is followed by i, u, or w the sound is neither long nor short but usually takes the sound of a, as in haul.
7. The vowel digraph is a combination of two vowel letters representing one sound. Example oa (goat) ea (heat). ie (vield). and oe (hoe).
8. The vowel diphthong is made up of two vowel sounds blended together so that a trace of both sounds is retained. Example oi (oil), ou (out), and oy (boy).

VI. EVALUATION

Decision Making - is based upon class discussion/arguments and the journals. The journals contain all class notes, exercises, and handouts; they also serve as a quasi-diary in that values related thoughts and feelings are regularly included.

Reading and Vocabulary - During the first 3 weeks, being decision making, evaluation will be based upon class discussion, arguments, class notes, exercises and handouts. The evaluation of these weeks will be on a satisfactory-unsatisfactory basis. During the remaining weeks the student will be evaluated for a letter grade by weekly quizzes and tests over stories and vocabulary. Other grades may be attained by oral reading and oral reports.

Program Area: Language Arts

Grade: Seventh

Course: Short Story

Date: June 1975

I. GOAL STATEMENT

- A. To develop basic skill areas: reading, writing, listening, and speaking.
- B. To be able to distinguish between a novel and a short story.
- C. To present an indepth survey of the literary form known as the short story.
- D. Have students try their hand at writing their own short story.

II. OBJECTIVES

- A. Present the short story as a particular art form.
- B. To know that novels are longer in length, have more scope, more complicated plot, and are able to develop richer ideas and messages than a short story.
- C. To present the elements of a short story:
 - 1. plot: rising action, climax, falling action, and the conclusion
 - 2. conflict: man vs. man
man vs. himself
man vs. nature
man vs. the supernatural
 - 3. setting: time, place, background knowledge
 - 4. characters: flat and round
static and dynamic
major and minor
 - 5. point of view: first
third
omniscient
 - 6. tone: author's attitude
 - 7. mood: reader's reaction
 - 8. theme: author's message
- D. Provide exposure to as many short stories as possible
- E. Foster creative thinking

III. SCOPE/SEQUENCE

Weeks 1-2	Lecture: Novel vs. Short Story Short Story Elements	Examples from literature
	Library project	
Weeks 3-6	Short stories selected from the three literature books mentioned	
	Library project	
Week 7	Class produced short story plays	
Weeks 8-9	Student-written short story	
	Library project	

IV. INSTRUCTIONAL RESOURCES

Adventures for Readers: Book One, Harcourt, Brace and World, Inc., 1952. The second half of the stories in each section or division of this book. The first half of these stories in each division are used for reading and vocabulary.

Films and filmstrips--Morton Junior High Library

Short stories--Morton Junior High Library

V. SUGGESTED APPROACHES:

- A. Provide a variety of materials to be read.
- B. Administer short, unannounced quizzes to determine reading comprehension.
- C. To break from in-class reading, students will go to the library to complete their Library Project once each of the nine weeks.
- D. Encourage students to bring in contemporary short stories: Unicef magazine, "Cricket," "Saturday Review," "Read," and other potential sources for contemporary short stories.
- E. Grade short stories primarily on the ideas contained within them.
- F. Check work every so often in some manner (group discussion, teacher/student discussion, projects)
- G. Use study guides to direct reading.
- H. Attempt to involve students in leading the class discussion over selected short stories.

VI. EVALUATION

Short story quizzes 40%
Library project 20%
Student-written short stories 20%
In-class discussion 20%

SHORT STORY LIBRARY PROJECT

Your assignment is to select and read a short story from the school library. A written report on each story is due at the end of the class period. This report will not be accepted after the due date and will not be returned to you. The form outlined below is to be followed in completing your short story report. The report is to be limited to one notebook page (both sides).

- | | |
|----------------------|---|
| 1. Author | 8. Point of view |
| 2. Title of story | 9. Tone |
| 3. Publisher | 10. Mood |
| 4. Copyright date | 11. Theme |
| 5. Characters | 12. Sequence of action |
| 6. Settings | 13. Would you recommend this short story to be read by a friend? Explain your answer. |
| 7. Kinds of conflict | |

PLEASE WRITE OUT SPECIFIC, COMPLETE ANSWERS FOR ALL THIRTEEN AREAS. RELATE ALL ANSWERS TO YOUR SPECIFIC SHORT STORY.

Program Area: Language Arts

Grade: Eighth and Ninth

Course: Writing Skills

Date: June 1975

I. GOAL STATEMENT

To develop and increase the student's awareness of his world around him, his writing skills, and his understanding and use of the composition process.

II. OBJECTIVES

1. To provide an opportunity for the student to keep a daily journal as a source of material for later writing.
2. To provide an opportunity for the student to write frequently while reviewing skills in sentence and paragraph development.
3. To provide an opportunity for the student to improve his spelling skills.
4. To develop an understanding of specified areas of grammar and their function in writing improvement.
5. To provide an opportunity for the student to proofread his own writing and that of other students and thus to instill in him a respect for the process of revision as a valuable skill in composition.
6. To instruct the student in practical everyday applications of writing and to provide an opportunity for the student to practice this kind of writing (i.e. friendly letters, business letters, addressing envelopes, writing job applications, describing a project or a process, writing a summary.

III. SCOPE AND SEQUENCE

- | | |
|---------------|--|
| Week 1 | -Introduction of course and student journal concept. |
| Week 2 | -Introduction of writing as a "process of addition" with emphasis on reviewing sentence and paragraph structure and development. |
| Week 3 | -Student journal entries, 15-20 minutes per day, some structured and some not structured. Teacher writing analysis of final paper from week two.
Homonym study. |
| Weeks 4, 5, 6 | -Student journals
Adjective study
Emphasis on descriptive writing |
| Weeks 7, 8 | -Student journals
Adverb study
Emphasis on narrative writing |
| Week 9 | -Final papers of nine weeks using revision process. |
| Week 10 | -Writing assignment on teacher-made topics.
Emphasis on rewriting process. |

III. SCOPE AND SEQUENCE CONT'D.

- | | |
|----------------|--|
| Weeks 11,12,13 | -Student journals
Preposition study |
| Weeks 14,15 | -Student journals
Emphasis on reporting of sensory impressions |
| Weeks 16,17 | -Practical writing applications (friendly letter,
business letter, addressing envelopes, writing job
applications, describing a project or process,
writing a summary.) |
| Week 18 | -Final papers of eighteen weeks re-emphasizing the
revision process. |

IV. INSTRUCTIONAL RESOURCES

Handout copies of "The Primacy of Speech" and "The Importance of Writing" from NEW APPROACHES TO LANGUAGE AND COMPOSITION, Laidlaw Linguistics Program, Laidlaw Brothers, 1969, River Forest, Illinois.
OUR LANGUAGE TODAY 7, David A. Conlin, George R. Herman, Jerome Martin, American Book Company, 1970, New York.
OUR LANGUAGE TODAY 8, David A. Conlin, George R. Herman, Jerome Martin, American Book Company, 1970, New York
ENGLISH GRAMMAR AND COMPOSITION, 7, John E. Warriner, Harcourt, Brace & World, Inc., 1965, New York.
ENGLISH GRAMMAR AND COMPOSITION 8, John E. Warriner, Harcourt, Brace & World, Inc., 1965, New York.
STOP, LOOK, AND WRITE, Hart Day Leavitt and David A. Sohm, Bantam Pathfinder Editions, 1964, New York.
THE WRITER'S EYE, Hart Day Leavitt, Bantam Pathfinder Editions, 1968, New York.

Grammar Filmstrips:

- B-E-37 What is a Sentence?
- B-E-12 Steps in Building a Paragraph - Steps 1-3
- B-E-13 Steps in Building a Paragraph - Steps 4-5
- B-E-14 Steps in Building a Paragraph - Steps 6-7
- B-E-15 Steps in Building a Paragraph - Steps 8-9

Additional instructional handouts and writing models where appropriate
Objects, newspaper clippings, pictures, records, etc. to elicit
writing responses from students.

V. SUGGESTED APPROACHES

- A. The student will keep a journal spending 15-20 minutes per class period for journal entries. Some entries will call for responses from structured topics from the teacher, but much freedom and time will be provided for personal, non-structured entries. The philosophy of the journal is that it will serve as an opportunity for the student to practice his writing, to test his ability to put material down on paper. It will be a place to make and leave mistakes. It will be a place from which to borrow material as new writing skills are developed. The journal will be personal with the teacher being the only other person permitted to read it.

V. SUGGESTED APPROACHES CONT'D.

- B. Students will study the components of a paragraph according to topic sentence (topic - assertion), comments. Worksheets analyzing parts of paragraph: topic sentence, topic, assertion, comments. Student and teacher working together will try to work out existing problems in this area.
- C. The teacher will frequently use visual and audio materials to elicit responses from students for extended sessions of journal writing.
- D. Teacher will provide classes with periodic writing analysis by taking a group of class papers, finding common mistakes, listing them on ditto, and discussing them with class as a whole using specific student papers where necessary. Teachers will use these writing analysis as indicators of particular problem areas and will stop for intensive study of problem areas where necessary.
- E. Teacher will use opaque projector periodically to project specific student papers to analyse for specific purposes.
- F. Teacher will make specific writing assignments as fit into student and teacher schedule with emphasis on as much opportunity for writing as possible.
- G. Students will intensively study grammar areas of adjectives, adverbs, prepositional phrases. First will identify by use of instruction and exercises. Then will be given writing assignments adding these parts of speech effectively to scale down sentence structures. Teacher will demonstrate where adjectives, adverbs, and prepositional phrases can effectively be added to their individual writing assignments.
- H. The teacher will provide many opportunities for the student to react to and increase his sensitivity to their surroundings, using one a combination, or all of their senses. The teacher will provide lessons to increase student's reporting of sensory impressions. Writing models will be provided to the student as each new sense is introduced.
- I. Teacher will instruct student in proper friendly and business letter skills, addressing envelope skills, writing job applications, description of a project or process, and writing a summary. Students will practice these writing skill areas.
- J. Students will use their journals as a source of material for rewriting entries toward use as final copy. (Journal entry, rewrite, evaluation by student himself, rewrite, evaluation by another student, final copy.) The process of revision will be constantly stressed with no student writing being accepted for final evaluation until it has been written and rewritten several times and until the student, with teacher recommendation, feels he has done as much as he can with the particular piece of writing. As students proceed through the rewriting process, discussion of students' writings will frequently be held with an emphasis on stressing problems common to many students.
- K. Teacher will circle all misspelled words as part of evaluation. Student must write each misspelled word five or ten times and submit to teacher for credit.

V. SUGGESTED APPROACHES CONT'D.

Teacher will expose students to "Guides to Writing". OUR LANGUAGE TODAY, 7 and 8. Use as source material for discussion of writing as famous writers have viewed it.

VI. EVALUATION

The goal of the 18-week WRITING SKILLS course is threefold: To develop and increase the student's awareness of his world around him, to develop and increase the student's writing skills, and to develop and increase the student's understanding and use of the composition process. The very nature of the goal nullifies the possibility of objective evaluation of student work. Thus it falls to the teacher to subjectively evaluate student progress along the way with particular interest toward noting where the student is when he begins the course. Then the teacher must watch attitude and effort toward increased progress as the student proceeds through the writing process with special interest in the student's efforts toward his journal entries.

When finished pieces of writing are handed in, no paper is to be accepted by the teacher until it has been written and rewritten several times and until the student, with teacher recommendation, feels he has done as much as he can with the particular piece of writing. Quantity of papers handed in is not to be considered--only the quality of each finished piece. It is expected that each student will receive at least a satisfactory grade and in most cases a much better than satisfactory grade.

There will be periodic teacher evaluation of student's effort toward journal entries.

Tests will be given following the grammar study areas of adjectives, adverbs, and prepositional phrases.

Program: Language Arts

Grades: Eighth and Ninth

Course: Writing Skills

Date: June 1975

I. GOAL STATEMENT

To develop skills in written expression. The student will be instructed in four general writing areas (expository, narrative, description, and argumentative) while simultaneously reviewing proper grammar.

II. OBJECTIVES

1. To provide an opportunity for practice in the four writing areas.
2. To develop the ability to manipulate words to accomplish different goals.
3. To become aware of the power of words and what different styles of writing accomplish.
4. To simultaneously develop a mastery of certain grammatical techniques and their correct usage in writings.
5. To practice the skill of proofreading one's own and each others work.
6. To critically analyze works of masters and examples written by other advanced writers.

III. SEMESTER OUTLINE

Week 1	Monday	Pretest on the parts of speech
	Tuesday	Study sheet on the parts of speech (discussion)
	Wednesday	Begin descriptive writing Practice sheets on nouns, pronouns, and verbs (homework)
	Thursday	Continue descriptive writing Practice sheets come back in
	Friday	Continue descriptive writing Discuss and questions about practice sheets
Week 2	Monday	Study sheet on the parts of speech (discussion)
	Tuesday	Practice sheets for adjectives and adverbs (homework) Continue descriptive writing
	Wednesday	Practice sheets come back in Continue descriptive writing
	Thursday	Discussion of practice sheets Continue descriptive writing
	Friday	Review and drill of all parts of speech covered at this point Continue descriptive writing
Week 3	Monday	Study sheet on the parts of speech (discussion)
	Tuesday	Practice sheets for conjunctions and interjections (homework)

III. SEMESTER OUTLINE CONT'D.

	Wednesday	Continue descriptive writing Practice sheets come back in
	Thursday	Continue descriptive writing Discussion of practice sheets
	Friday	Continue descriptive writing Review and drill of all parts of speech covered at this point Continue descriptive writing
Week 4	Monday	Study sheet on the parts of speech (discussion)
	Tuesday	Practice sheet on prepositions Continue descriptive writing
	Wednesday	Review and drill on prepositions
	Thursday	Review and drill of all parts of speech
	Friday	Post test on parts of speech
Week 5	Monday	Pretest on sentence fragments
	Tuesday	Study sheet on sentence fragments (discussion)
	Wednesday	Practice sheet on sentence fragments (homework) Begin narrative writing
	Thursday	Practice sheets come back in (discussion) Continue narrative writing
	Friday	Post-test on sentence fragments
Week 6	Monday	Pretest on dependent and independent (clauses)
	Tuesday	Study sheet on dependent and independent clauses (discussion)
	Wednesday	Practice sheets on dependent and independent clauses (homework) Continue narrative writing
	Thursday	Practice sheets come back in (discussion) Continue narrative writing
	Friday	Post-test on dependent and independent clauses
Week 7	Monday	Pretest on punctuation (discussion)
	Tuesday	Study sheet on punctuation (discussion)
	Wednesday	Practice sheets on punctuation (homework) Continue narrative writing
	Thursday	Practice sheets come back in (discussion) Continue narrative writing
	Friday	Post-test on punctuation
Week 8	Monday	Pretest on appositives
	Tuesday	Study sheet on appositives (discussion)
	Wednesday	Practice sheet on appositives (homework) Continue narrative writing
	Thursday	Practice sheets come back in (discussion) Continue narrative writing
	Friday	Post-test on appositives

III. SEMESTER OUTLINE CONT'D.

Week 9	Monday	Review and drill of parts of speech and sentence fragments.
	Tuesday	Review and drill of dependent and independent clauses, and punctuation
	Wednesday	Review and drill of appositives
	Thursday	Final review day for all questions
	Friday	Midterm
Week 10	Monday	Pretest on tenses
	Tuesday	Study sheet on tenses (discussion)
	Wednesday	Practice sheets on tenses (homework) Begin expository writing
	Thursday	Practice sheets come back in (discussion) Continue expository writing
	Friday	Post-test on tenses
Week 11	Monday	Pretest on predicate nouns, pronouns, adjectives, direct objects and indirect objects
	Tuesday	Study sheet (discussion)
	Wednesday	Practice sheets (homework) Continue expository writing
	Thursday	Practice sheets come back in (discussion) Continue expository writing
	Friday	Post-test on predicate nouns, pronouns, adjectives, direct objects and indirect objects
Week 12	Monday	Pretest on verbals
	Tuesday	Study sheet on verbals (discussion)
	Wednesday	Practice sheets on verbals (homework) Continue expository writing
	Thursday	Practice sheets come back in Further discussion of verbals
	Friday	Continue expository writing
Week 13	Monday	Further review and drill of verbals
	Tuesday	Continue expository writing
	Wednesday	Continue expository writing
	Thursday	Final review and drill on verbals
	Friday	Post-test on verbals
Week 14	Monday	Pretest on quotations
	Tuesday	Study sheet on quotations
	Wednesday	Practice sheets on quotations Begin argumentative writing
	Thursday	Practice sheets come back in (discussion) Continue argumentative writing
	Friday	Post-test on quotations
Week 15	Monday	Pretest on troublesome words
	Tuesday	Study sheet on troublesome words
	Wednesday	Practice sheets on troublesome words (homework) Continue argumentative writing

III. SEMESTER OUTLINE CONT'D.

Week 15	Thursday	Practice sheets come back in (discussion) Continue argumentative writing
	Friday	Post-test on troublesome words
Week 16	Monday	Pretest on lie and sit
	Tuesday	Study sheet on lie and sit
	Wednesday	Practice sheets on lie and sit (homework) Continue argumentative writing
	Thursday	Practice sheets come back in (discussion) Continue argumentative writing
	Friday	Posttest on lie and sit
Week 17	Monday	Review and drill of tenses
	Tuesday	Review and drill of verbals
	Wednesday	Review and drill of predicate nouns, pronouns, adjectives, direct objects and indirect objects, and quotations
	Thursday	Review and drill of troublesome words and lie and sit
	Friday	Final
Week 18	Monday	
	Tuesday	
	Wednesday	This week should be set aside for preparing for grades. Make-up and retakes can be taken care of here
	Thursday	
	Friday	

IV. INSTRUCTIONAL RESOURCES

An entire pretest/practice/posttest series has been designed. If you desire a copy please see Noreen Bowdle, Morton Jr. High.

V. SUGGESTIONS FOR THE TEACHING OF THE FOUR WRITING STYLES

DESCRIPTIVE

1. Have them describe themselves and how they look in the mirror.
2. Describe another person in the class
3. Bring in a picture and describe the person in it.
4. Fill bags with different substances and have the student describe one of the senses (touch, smell, taste)
5. Have them describe a place and the noises heard there
6. Have them describe action, such as a basketball game.
7. Put yourself into an object
8. Describe something in a poem

NARRATIVE

1. Have them try their hand at different types of narrative writing
 - a. romance
 - b. adventure
 - c. mystery

V. SUGGESTIONS FOR THE TEACHING OF THE FOUR WRITING STYLES CONT'D.

- d. light-hearted
- e. biographical

EXPOSITORY

1. Introduce the topic and summary sentences
2. Introduce the proper way and time to change paragraphs
3. Assign a research paper complete with footnotes and bibliography
4. Discuss and practice how to properly write business and friendly letters

ARGUMENTATION

1. Stage a debate in class
2. Have the student write a composition stating his real feeling on a topic, and then assign the student to write an equally convincing composition supporting the side in which he does not believe.
3. Write compositions comparing and contrasting things.

Program Area: Language Arts

Grade : Eighth and Ninth

Course: Fiction

Date: June 1975

I. GOAL STATEMENT:

To understand and be able to identify elements of fiction as applied to the short story and the novel.

II. OBJECTIVES:

- A. To recognize quality literature.
- B. To be able to recognize and pick out plot, theme, character, characterization, point of view, setting, rising action, falling action, climax, resolution, conflict, crisis.
- C. To recognize the differences and similarities between the short story and the novel.
- D. To improve vocabulary.
- E. To foster the enjoyment of reading as a leisure-time activity.
- F. To view films and television as by-products of fiction.

III. SCOPE-SEQUENCE/TIME OUTLINE:

- Weeks 1-4 Discussion of available short stories plus discussion of elements of fiction as applicable to each story.
- Weeks 5-7 Representative novel (per department choice) discussion and discussion of differences between novel and short story.
- Week 8 Film (per department choice) and discussion of elements of film as relates to fiction.
- Week 9 Short stories and novel as leisure-time reading.

IV. INSTRUCTIONAL RESOURCES:

Individual copies for everyone or classroom sets:

ADVENTURES FOR READERS-BOOK TWO, Egbert W. Nieman and Elizabeth C. O'Daly, Harcourt Brace & World, Inc., 1960, New York
ADVENTURES IN READING, Evan Lodge and Marjorie Braymer, Harcourt Brace & World, Inc., 1963, New York

Approved paperback list used in Language Arts Department - Junior High Schools:

THE HEART IS A LONLEY HUNTER-
McCullers
ROBINSON CRUSOE - Defoe
TALE OF TWO CITIES - Dickens
THE PEARL - Steinbeck
OF MICE AND MEN - Steinbeck
THE RED BADGE OF COURAGE - Crane
TREASURE ISLAND - Stevenson
TOM SAWYER - Clemens

A TREE GROWS IN BROOKLYN - Smith
KIDNAPPED - Stevenson
SHANE - Schaefer
TWENTY THOUSAND LEAGUES UNDER
THE SEA - Verne
HUCK FINN - Clemens
THE CAINE MUTINY - Wouk
LORD JIM - Conrad

IV. INSTRUCTIONAL RESOURCES CONT'D.

CALL OF THE WILD - London
WHITE FANG - Orwell
MY FRIEND FLICKA - O'Hara
1984 - Orwell
HOT ROD - Filson
JANE EYRE - Bronte
BLACK BEAUTY - Sewell
WUTHERING HEIGHTS - Bronte
CAPTAIN COURAGEOUS - Kipling
THE OX-BOW INCIDENT - Clark
OLD YELLER - Gibson
DURANGE STREET - BonHam
THE LILIES OF THE FIELD - Barrett

THE LAST OF THE MOHICANS - Cooper
GREAT EXPECTATIONS - Dickens
CIMARRON - Ferber
GOOD-BYE MR. CHIPS - Hilton
ANIMAL FARM - Orwell
TO KILL A MOCKINGBIRD
JOHNNY TREMAIN
THE LIGHT IN THE FOREST
SOUNDER
TUNED OUT

Filmstrips: Famous Short Stories

Hale's THE MAN WITHOUT A COUNTRY - 8374, C-S1
Poe's THE GOLD BUG - 8371, C-S1
Hawthorne's THE GREAT STONE FACE - 8375, C-S1
Harte's THE LUCK OF ROARING CAMP - 8376, C-S1
Twain's TOM SAWYER WHITEWASHES THE FENCE - 8372, C-S1
Irving's RIP VAN WINKLE - 7422, C-S1

Filmstrips: American Authors

Washington Irving - BF-16, 8721
James Fenimore Cooper - BF-15, 8722
Oliver Wendell Holmes - BF-19, 8725
John Greenleaf Whittier - BF-18, 8724
Henry Wadsworth Longfellow - BF-17, 8723

Movies: (used in the past)

THE HEART IS A LONLEY HUNTER (1975)
LORD JIM
BRIDGE ON THE RIVER KWAI
REBECCA

AUTHORS - Card game.

V. SUGGESTED APPROACHES:

A. Teacher Oriented Approach.

1. Introduction of course.
 - a. Overview of unit.
 - b. Goals for students.
 - c. Provide students with brief guide to reading short stories and recognizing quality literature.
2. Students will read selected short stories emphasizing and applying elements of fiction.
 - a. Teacher may provide elements and definitions or, if glossary available, students may look them up themselves.
 - b. Discussion of literary terms as they apply to selected short stories.
 - c. Assigned compositions analyzing and illustrating understanding of literary terms applied to selected short stories.
 - d. Each student will keep in his notebook a list of new words encountered in the stories; from these lists, a class

V. SUGGESTED APPROACHES CONT'D.

- d. list of vocabulary and spelling words will be formed for class study. Students must learn to spell and use twenty-five of these words during the course.
 - e. Provide additional short story anthologies for free reading time and permit students to bring in fictional reading materials.
 - f. Provide periodic free reading days.
 3. Students will read selected novel.
 - a. Discussion of differences between novel and short story.
 - b. Teachers will provide students with worksheets to guide them in their reading of the novel and to guide class discussion.
 - c. In-class time at discretion of teacher devoted to reading and class discussion.
 - d. Encourage artistic students to illustrate elements of plot, setting, characters. Encourage dramatic students to re-enact selected scenes from novel. Encourage writers to re-write scenes and character description.
 4. Students will view selected film and will evaluate through teacher-student discussion utilizing the elements of fiction.
 - a. Teachers will encourage students to view available and worthwhile television programming based on fiction.
- B. Group Approach (alternative)
1. Students will read several different novels in class at same time using the group concept.
 - a. Teacher will provide students with worksheets.
 - b. One student per day will be responsible for the worksheets.
 - c. Teacher could spend one day with each group in discussion of the novel.
- C. Contract Approach (alternative)
1. Different units of work and different levels of achievement will be established by the teacher.
 2. Teacher will decide what level he feels comfortable working at and grade he wishes to work toward.
 3. Units might include short story and worksheets, novel and worksheets, filmstrips, collages, artistic approach, dramatic approach, writing approach.

VI. EVALUATION

- A. Worksheets on various short stories, novel chapters, and film.
- B. Reading quizzes.
- C. Major tests over literary terms, short story unit, and novel unit.
- D. Evaluation of artistic, dramatic, and written material where used.
- E. Evaluation of oral classroom participation.
- F. Worksheets as extra credit evaluation for viewing of television programs.

Program Area: Language Arts

Grade: Eighth and Ninth

Course: Non-Fiction

Date: June 1975

I. GOAL STATEMENT

To understand and be able to identify components of non-fiction; poetry, essay, biography, short story.

II. OBJECTIVES:

- A. To recognize and use poetry and literary terms: alliteration, simile, etc.
- B. To present biography as a particular form through the reading of short stories and novels.
- C. To review and develop the elements of a short story.
- D. To review and develop the elements of a novel.
- E. To sharpen writing skills.
- F. To sharpen reading skills.
- G. To sharpen speaking skills.

III. SCOPE/SEQUENCE

- Weeks 1-3 Biography
In depth study of biographical novel
- Weeks 4-6 Essay and short story (nonfiction)
The material available in the textbooks and outside material from teacher-made dittoes.
- Weeks 7-9 Poetry
Poems available in the textbooks listed above and teacher dittoed additions.

IV. INSTRUCTIONAL RESOURCES

Death Be Not Proud - John Gunther

Adventures for Readers (Book Two): Harcourt, Brace & World, Inc., 1963, Chicago. (green)

"George Washington" - Vincent Benet, pg. 174

"Lewis and Clark" - Bernard De Voto, pg. 205

"June 6, 1944" From The Longest Day - Cornelius Ryan, pg. 268
-Biographies-

"Incandescent Genius" - C. B. Wall, pg. 406

"Thomas Jefferson: A Day to Remember" - Clara Ingram Judson, pg. 420

"Cub Pilot on the Mississippi" From Life on the Mississippi - Mark Twain, pg. 432

"Alone" From the book Alone - Richard E. Byrd. pg. 442

Adventures in Reading, Harcourt, Brace & World, Inc., 1963, Chicago (blue)

"Hawaii" - James Michener, pg. 173

"Every Dog Should Own a Man" - Corey Ford, pg. 180

IV. INSTRUCTIONAL RESOURCES CONT'D.

- "The Truth About Thunderstorms" - Robert Benchley, pg. 184
"A, B and C - The Human Element in Mathematics" - Stephen Leacock, 188
"The Piano That Wouldn't Die" - Arthur Cavanaugh, pg. 192
"An Adventure in Viewpoint" - Edwin Way Teale, pg. 202
"Biographies -
"Charles Dickens: The Boy of the London Streets" - Rupert Sargent Holland, pg. 209
"Queen Elizabeth II" From The Little Princesses - Marion Crawford, pg. 214
"A Pilot's Needs" From Life on the Mississippi - Mark Twain, 224
"Girl with a Dream: Katharine Cornell" - Latrobe Carroll, 232
"The Thread That Runs So True" (Two episodes from the book) - Jesse Stuart, pg. 240
"Abe Lincoln Grows Up" (Ten chapters from the book) - Carl Sandburg, pg. 258
"The World at my Fingertips" - Karsten Ohnstad, pg. 280

Adventures for Readers (Book Two (Green))

- "The Hearth Fire" From Snow-Bound - John Greenleaf Whittier, 460
"Exiled" - Edna St. Vincent Millay, pg. 462
"To Call Our Own" - Jesse Stuart, pg. 464
"When the Frost is on the Punkin" - James Whitcomb Riley, pg. 466
"O Captain! My Captain" - Walt Whitman, pg. 468
"Old Ironsides" - Oliver Wendall Holmes, pg. 470
"Jean" - Robert Burns, pg. 472
"The Charge of the Light Brigade" - Alfred, Lord Tennyson, pg. 474
"Lochinvar" - Sir Walter Scott, pg. 477
"Dunkirk" - Robert Nathan, pg. 480
"The Raven" - Edgar Allan Poe, pg. 484
"The Daffodils" - William Wordsworth, pg. 490
"Fog" - Carl Sandburg, pg. 492
"The River is a piece of Sky" - John Ciardi, pg. 492
"A Vagabond Song" - Bliss Carmen, pg. 493
"Autumn" - Emily Dickinson, pg. 493
"A Leaf Treader" - Robert Frost, pg. 494
"Prelude I: The Winter Evening" - T.S. Eliot, pg. 494
"A Widow Bird" - Percy Bysshe Shelley, pg. 495
"A Patch of Old Snow" - Robert Frost, pg. 495
"Stopping by Woods on a Snowy Evening" - Robert Frost, pg. 497
"If I Can Stop One Heart from Breaking" - Emily Dickinson, pg. 498
"Memory" - Thomas Bailey Aldrich, pg. 498
"Stars" - Sara Teasdale, pg. 499
"Blow, Blow, Thow Winter Wind," from As You Like It, Shakespear 501
"Good Name" from Othello, pg. 502
"The Seven Ages of Man" from As You Like It, pg. 503
"The Valiant" from Julius Caesar, pg. 504

Adventures in Reading (blue)

- "Steam Shovel" - Charles Malam, pg. 339
"Pedigree" - Emily Dickinson, pg. 340
"Psalm One Hundred" - Emily Dickinson, pg. 340
"Sea Fever" - John Masefield, pg. 341
"Do You Fear The Force of the Wind?" - Hamlin Garland, pg. 342
"The Octopus" - Ogden Nash, pg. 343

IV. INSTRUCTIONAL RESOURCES CONT'D.

- "Allen -a- Dale" - Sir Walter Scott, pg. 345
"Incident of the French Camp" - Robert Browning, pg. 348
"The Fool's Prayer" - Edward R. Sill, pg. 351
"A Dutch Picture" - Henry Wadsworth Longfellow, pg. 352
"A Narrow Fellow in the Grass" - Emily Dickinson, pg. 356
"Poem" - William Carlow Williams, pg. 357
"Contented Kitten" - Arthur Guiterman, pg. 358
"Macairty: the Mystery Cat" - T.S. Eliot, pg. 358
"At Woodward's Gardens" - Robert Frost, pg. 360
"Three Things to Remember" - William Blake, pg. 361
"The Flower"-Ted Buffaloes - Vachel Lindsay, pg. 362
"The Fawn" - Edna St. Vincent Millay, pg. 364
"Four Little Foxes" - Lew Sarett, pg. 366
"All But Blind" - Walter De la Mare, pg. 367
"The Twenty-third Psalm", pg. 368
"The Donkey" - G. K. Chesterton, pg. 370
"An Old Song" - Solomon Bloomgarden, pg. 371
"When Icicles Hang by the Wall" - William Shakespeare, pg. 372
"Fable", Ralph Waldo Emerson, pg. 373
"An Old Woman Of the Roads" - Padraic Colum, pg. 374
"Invictus" - William Ernest Henley, pg. 376
"The Goat Paths" - James Stephens, pg. 376
"Travel" - Robert Louis Stevenson, pg. 379
"Night Clouds" - Amy Lowell, pg. 380
"The Lorelei" - Heinrich Heine, pg. 381
"Silver" - Walter De la Mare, pg. 382
"The Last of the Books" - Alfred Noyes, pg. 384
"To the Yearners" - Franklin P. Adams, pg. 386
"Llyric of the Llama" - Gurges Johnson, pg. 387
"The Embarrassing Epidode of Little Miss Muffet" - Gug Wetmore
Carryl, pg. 388
"A Hot-Weather Song" - Don Marquis, pg. 390
"Habits of the Hippopotamus" - Arthur Guiterman, pg. 390
"New Technique" - Richard Armour, pg. 391
"Phaethon" - Morris Bishop, pg. 392
Four Limericks, pg. 393
"Wisdom" - William Kimball Flaccus, pg. 394
"Men's Work" - Robert Burns Begg, Jr. pg. 395
"Penelope, to an Absent Ulysses" - William Demorest, pg. 396
"Wind-Wolves" - William D. Sargent, 397
"Conestoga Wagons" - Jessamyn West, pg. 398
"Young Washington" - Arthur Guiterman, pg. 404
"Washington Monument by Night" - Carl Sandburg, pg. 406
"Nancy Hanks" - Rosemary Benet and Stephen Vincent Benet, pg. 409
"A Farmer Remembers Lincoln" - Witter Bynner, pg. 410

V. SUGGESTED APPROACHES:

A. Teacher Oriented Approach

1. Introduction of course
 - a. Overview of unit
 - b. Goals for students
 - c. Provide students with brief guide to reading biographies and recognizing quality literature.

V. SUGGESTED APPROACHES CONT'D.

2. Students will read selected biographies emphasizing and applying elements of non-fiction.
 - a. Teacher may provide elements and definitions of, if glossary available, students may look them up themselves.
 - b. Discussion of literary terms as they apply to selected biographies.
 - c. Assigned compositions analyzing and illustrating understanding of literary terms applied to selected biographies and poems.
 - d. Each student will keep in his notebook a list of new words encountered in the stories; from these lists, a class list of vocabulary and spelling words will be formed for class study. Students must learn to spell and use twenty-five of these words during the course.
 - e. Provide periodic free reading days.

B. Poetry

Introduction and brief class discussion poetry, its general meaning and makeup, and how to read it. Dittoes of poems dealing with a variety of subjects to be read by students. These will be read in unison by students. Note similes and metaphors.

Students will bring their favorite poems to read and discuss with the class. They may tape them and play the tapes to the class. After playing the tapes they will be permitted to lead a class discussion with questions prepared in advance.

Activities

Basic figures of speech reviewed using examples from poems. Students examine poems to find figures of speech. (group work)

Each group writes a poem.

Using a poem submitted by Instructor, each group makes drawings to depict its meaning.

Each group arrives at a decision on the most courageous character (not necessarily a human being) and makes an outline for writing a poem about the character. Then each student, working independently, writes the poem.

Revise ideas on concept of courage at this time.

VI. EVALUATION

- A. Worksheets on various biographies and poems.
- B. Reading quizzes
- C. Major tests over literary terms, short story unit, and novel unit.
- D. Evaluation of artistic, dramatic, and written material where used.
- E. Evaluation of oral classroom participation.
- F. Worksheets as extra credit evaluation for viewing of television programs.

Program Area: Language Arts

Grade: Eighth and Ninth

Course: Mass Media

Date: June 1975

I. GOAL STATEMENT

To develop the knowledge to recognize and understand the types and effects of mass media in today's society.

II. OBJECTIVES

1. To recognize and name the main forms of mass media
2. To study and realize the enormous effects the media has on the American public
3. To develop the ability to think clearly and critically
4. To experience the writing and publishing of a newspaper
5. To experience publishing one's own magazine
6. To report news objectively and without bias
7. To develop responsibility

III. UNIT OUTLINE

Week 1 -

Unit on clear thinking

This unit on clear thinking delves into the importance of differentiation between fact and opinion, value judgement, evaluating opinions of others, checking statements of facts, and analyzing value judgements.

Weeks 2 and 3

Newspaper terms are explained and defined. Collages depicting different sections of the newspaper are constructed.

Weeks 4 and 5

Project (two weeks)
Writing and Publishing a Newspaper

Students are divided into groups of 3 or 4. Each group will work closely for two weeks. Each group is responsible for a seven page typewritten newspaper. The newspaper is strictly local and focuses on Vandalia and the school. The newspaper is required to have a front page, complete with name, index, headlines, decks, and major news stories. An editorial page, sports page, family section or teenage fashion section, game page, comic section and advertisement are also expected. The students are the editors, publishers, reporters, and cartoonists.

III. UNIT OUTLINE CONT'D.

Weeks 8 and 9

Radio and Television Advertising

Lectures and examples of advertising as a powerful force that motivates public spending and social habits are emphasized. Organized into groups of 3 or 4 again, students are responsible for a 10 minute oral news broadcast. This broadcast is to be complete with local and national news, weather, sports, an editorial, and commercials. Presentations may be taped outside class to simulate a radio broadcast, or presented in front of class as a television program.

IV. INSTRUCTIONAL RESOURCES

1. Magazines -- any national magazines
ie...Newsweek
Sports Illustrated
Time
2. Newspapers
Crossroads Chronicle
Dayton Daily News
Journal Herald
3. Radio and Television
ie... TV-2 News 6:00 and 11:00 o'clock
TV-7 News 6:00 and 11:00 o'clock
TV-22 News 6:00 and 11:00 o'clock

V. SUGGESTED APPROACHES

At the beginning of the course, the teacher leads class discussion and lectures on clear thinking, forms of the media, and more specifically newspaper terms and the pyramid form of writing news stories.

Two weeks into the course, the main function of the teacher is that of a resource person. Once projects and assignments are organized, the responsibility lies with the student.

Writing, grammar, art work, and oral speaking are stressed.

Collages depicting different sections of the newspaper are constructed.

The student is given a mimeographed sheet consisting of 27 newspaper terms. (ie...masthead, banner, deck, etc.) Examples of these must be cut out of current newspapers and entered and labeled in a personal folder. These terms are also explained and definitions are committed to memory. Students must also choose a particular section of the newspaper and make a collage consisting only of items from this section. (ie...collages of editorials the student finds which he likes) Also, daily practice sessions (15 minutes) involving the writing of headlines and leads on news

V. SUGGESTED APPROACHES CONT'D.

stories are included.

He is required to read and use articles found in at least three national magazines, finding the best possible article pertaining to his topic and cutting the article out.

The student is required to construct an attractive cover for the magazine he will make, a table of contents, plus the writing of four original feature stories. The feature stories will be one typed page in length.

VI. EVALUATION

Written tests follow the units on clear thinking and newspaper terms. Students receive group and individual grades on their newspaper project and radio and television projects. Individual grades are earned on magazine projects and collages.

Program Area: Language Arts

Grade: Eighth and Ninth

Course: Dramatics

Date: June 1975

I. GOAL STATEMENT

To develop an appreciation of dramatics by performing plays on stage.

II. OBJECTIVES

- a. To have students practice relaxing on stage through pantomime and charades
- b. To have students work on developing characterizations
- c. To have students play a variety of rolls through studying a variety of plays
- d. To give students additional time to practice their oral reading
- e. To have students improve their vocabulary from study of Dramatics terms such as: mood, theme, plot, antagonist, protagonist, illusion of reality, etc.
- f. To give students an opportunity to practice their writing skills by writing original dialogue and their own play.
- g. To have students learn basic stage positions and body positions

III. NINE-WEEK OUTLINE

- Week 1 (A) Emphasizing Believable Action (3-4 minute pantomime)
Emphasis - Basis of action
make-believe
purpose of acting technique
absorption
preparing a pantomime
- (B) Developing Observation (2-3 minute pantomime)
Emphasis - Importance of observation
Suggestions for developing observation
empathy
vicarious experience

Readings and Lectures from Acting is Believing, Fundamentals of Play Directing and Basic Drama Projects. Major study is from Basic Drama Projects chapters 2 and 3.

- Week 2 Developing Concentration (5 minutes group improvisation)
Emphasis - Importance of concentration
suggestions for developing concentration
illusion of the first time
actor's double role
improvisation defined

Reading and Lectures from Acting is Believing, Teaching Speech in Today's Secondary Schools, The Communicative Act of Oral Interpretation, The Stage and the School, and Basic Drama Projects. Major study from Basic Drama Projects - assignments in chapter 4.

III. NINE-WEEK OUTLINE CONT'D.

Week 3 (A) Strengthening Sense Recall (5 minutes written description)
Emphasis - types of sense impressions
their importance
suggestions for developing the senses

(B) Developing Emotional Response (2-4 minute recall and improvisation)

Emphasis - Emotions and behavior
Stanislavski's theory
"The Method"
James-Lang Theory
Use of emotional recall
aesthetic distance
restraint
emotional balance

Readings and lectures from Acting is Believing and Basic Drama Projects.

Major study - assignments in Chapters 5 and 7 of Basic Drama Projects.

Week 4 Movement

(A) Following Stage Directions (1-3 minute following directions)

Emphasis - Technique
basic stage directions
stage areas
stage terms
body positions
stage crosses
counter-cross

(B) Utilizing motivation (3-4 minute pantomime)

Emphasis - motivation
justification
influencing circumstances
relaxed control

Reading: lectures and assignments from chapters 8 and 10 in Basic Drama Projects

Week 5 Oral Interpretation

(A) Improving Voice (3-5 minute vocal exercises)

Emphasis - Vocal requirements: audibility, flexibility
controlled breathing
voice production
trained ear
quality
pitch
inflection
rate
articulation
pronunciation
dialect
vocal exercises

III. NINE-WEEK OUTLINE CONT'D.

- Week 5 (B) Reading Orally (3-5 minutes poetry reading)
Emphasis - Importance of Oral reading
oral reader as middle ages
expression and impression
choosing, analyzing, and preparing selections
suggestions
imagery
- (C) Retelling Stories (5-7 minute retold story)
Emphasis - Importance of Storytelling
selecting, analyzing, preparing
stories
tempo
visualization
- (D) Interpreting the Character's Lines (3-5 minute group scene)

Lectures, Readings and discussions based on the The Communicative Act of Oral Interpretation, Acting is Believing and Basic Drama Projects.

Assignments and projects are taken from chapters 12 and 15 in Basic Drama Projects

- Week 6 Characterization
- (A) Analyzing a Character (6-8 minute group improvisation)
Emphasis - Bases of characterization
internal and external qualities
motivating desire
selectivity
actor's double role
- (B) Creating a Character in a Play (7-10 minute group scene)
Emphasis - Types of plays
style
form
mood
theme
plot
structure
character in relation to play
protagonist
antagonist
character analysis

Assignments from chapters 17 and 18 in Basic Drama Projects

- Week 7 Playing the Part
- (A) Playing Humorous Scenes (4-6 minute scene)
Emphasis - types of comedy
requirements for acting in comedy
comic sense
objectivity
projection
restraint
variety
timing

Week 7 Cont'd.)

(B) Playing Serious Scenes (3-5 minute scene)

Emphasis - tragedy

serious drama

requirements for playing serious scenes

characterization

control

simplicity

universality

Week 8 and 9 Students are required to make their final presentation of their 8-10 minute cutting

IV. INSTRUCTIONAL RESOURCES

Basic Drama Projects

Acting is Believing

Fundamentals of Play Directing

The Communicative Act of Oral Interpretation

Teaching Speech in Today's Secondary Schools

The Stage and the School

Several plays found in the school's libraries

V. SUGGESTED APPROACHES

1. The students could perform charades or pantomimes for loosening up exercises. This might make them feel at home on stage.
2. Teachers could help students select suitable play cuttings to perform.
3. Students could work on original dialogues or unfinished dialogues.
4. Teachers could select plays that are suitable for touring the elementaries, and students could perform these plays for their final project in class.

VI. EVALUATION

The students will be evaluated on tests, quizzes, pantomimes, charades, and their performances in play cuttings and a final play.

Program Area: Language Arts

Grade: Eighth and Ninth

Course: Grammar

Date: June 1975

I. GOAL STATEMENT

To develop the skills to recognize and to use correctly the various kinds of sentences and to punctuate them correctly. To teach students to observe, describe, and use language correctly.

II. OBJECTIVES

1. To develop the skills to identify subject, verb, and complement.
2. To develop the skills to identify and use single word modifiers and word-group modifiers.
3. To develop the skills to identify and use verbs correctly.
4. To develop the skills to identify and use verbals.
5. To develop the skills to identify and use correctly phrases and clauses.
6. To develop the skills to identify a simple sentence, a compound sentence, and a complex sentence.
7. To develop the skills to use punctuation marks correctly.
8. To develop the skill to capitalize correctly.

III. SCOPE AND SEQUENCE

- Week 1 - Discuss purpose of class and rules.
Explanation of procedure.
Review of parts of speech.
- Week 2 - Study the basic sentence parts (subject-verb-complement), sentences, run-on sentences, and fragments.
- Week 3 - Review of verbs. Stress action vs. linking verbs.
- Week 4 - Adjectives - recognize types and use.
- Week 5 - Recognition and use of adverbs.
- Week 6 - Recognition and use of prepositional and verbal phrases.
- Week 7 - Recognition and use of clauses.
- Week 8 - Recognition and use of the simple sentence, the compound sentence, and the complex sentence.
- Week 9 - Practice in the use of capitalization and punctuation.
- Week 10 - Usage. Correct use of parts of speech and word-group modifiers.

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IV. SUGGESTED APPROACHES

1. Use Mondays to present new materials through lecture, overhead, filmstrips, and text books. Give a homework assignment over all material to serve as a "mini pre-test."
2. Use Tuesdays to check homework and review lecture. Use oral drill, games, etc. to encourage use of material. Give assignment over material.
3. On Wednesday give five independent assignments to cover various aspects of the material for that week. Students do as many of them as necessary to achieve competence in each area of the material.
4. On Thursdays give time to work on independent assignments or tutor. Students will check each assignment as it is completed and have the teacher or an aide record the score.
5. On Fridays revise material, collect all independent assignments not yet checked, and give a 30 point quiz.
6. (if grades are to be given)

Grading can best be handled on a point system:

Homework	1 point if completed
Tuesday assignment	1 point if completed
Independent assignments	4 completed = 4 points-A 3 completed = 3 points-B 2 completed = 2 points-C

Quiz - # of points received out of thirty
Tutoring - 2 points extra

Suggested weekly grading scale

38 points and over	- A
33 - 37 points	- B
28 - 32 points	- C
22 - 27 points	- D
21 and below	- F

V. EVALUATION

- A. With this system there is less time spent in lecture providing more time for the teacher to work individually with students.
- B. Provision is made for the student to work at his own pace.
- C. Tutoring opportunity for better students within the class challenges them while providing additional individual help for the slower learners.

V. EVALUATION CONT'D.

- D. Develops a spirit of cooperation and teamwork within the class rather than that of competition.
- E. Recommend a firmer control of the class on Wednesday and Thursday.
- F. Recommend that each student is provided with his own book so he can work at home.

Text - Our Living Language

Modern Grammar and Composition, Book 1

Program Area: Language Arts

Grade:

Course: Introduction to Literature

Date: June 1975

I. GOAL STATEMENT

To develop skills in reading, writing, listening, and speaking.

II. OBJECTIVES

A. Fiction

To provide the opportunity for students to read and enjoy short stories, and to examine objectively the concept of courage.

To develop the skills to identify and discuss in writing the basic elements of the short story.

To develop the skills to identify the elements plot, tone, characterization, theme, and setting. These elements will be discussed in writing by the student.

B. Non-Fiction

To develop the skills to identify the structure and purpose of various non-fiction literature: essay, editorial, biography, autobiography.

C. Poetry

To provide the opportunity for students to read poetry for fun and enjoyment; to alter the idea that poetry is for girls and sissies only, and is difficult to read; to broaden the students' idea of what poetry is.

To develop skills in identifying basic figures of speech and literary terms: metaphor, simile, personification, alliteration, satire, and others as they may occur in the literature read.

To examine sentence structure in poetry.

D. Novel (Taught at the option of Instructor)

III. NINE-WEEK OUTLINE

Weeks 1 - 3 Study of short stories, emphasizing items listed under OBJECTIVES above (Part A)

Weeks 4 - 7 Study of non-fiction, emphasizing items listed under OBJECTIVES above (Part B)

Weeks 8 - 9 Study of poetry, emphasizing items listed under OBJECTIVES above (Part C)

IV. INSTRUCTIONAL RESOURCES

ADVENTURES IN READING, Harcourt, Brace & World, Inc., 1963, Chicago
Adventures in American Literature, Volume 4, Harcourt, Brace & World
(Students purchase this book when and if used)

IV. INSTRUCTIONAL RESOURCES CONT'D.

Anthologies of fiction, non-fiction, and poetry, as available in library.

Films, filmstrips, records as available and appropriate

Tape recorders

Dittos prepared by Instructor

V. SUGGESTED APPROACHES

A. Introduction of course

Overview of unit; goals for students; ask the question, "What is courage?" Elicit answers from the students, and list on chalkboard. Students write them in notebooks; may add other ideas to list as they progress in the course. (Theme and objectives must be kept in front of students throughout the course.)

B. Fiction

During the first two weeks, students read short stories; from the anthologies, those that emphasize theme; and those that emphasize plot, characterization, setting, form and technique.

Activities

Working in small groups, students will write in the events in the short story (stories) read that represent the conflict, crisis, climax, and resolution. Later during a class discussion, students will reach a decision on the answers. These will be recorded in notebooks.

Each group will write a composition on the relationship of plot, character, and setting in a particular story; each composition will then be read to the class for discussion; students will take notes in notebooks on reports of other groups.

Given three stories read by class, each group will decide the most courageous character (s) from the stories and why. After class discussion, each student will write a composition on his choice of courageous character (s).

Each student will write a report on a favorite story he chooses to read. The report is to state his reasons for liking the story and his personal reaction to the courage of a character in the story. From his written report, he will report orally to class.

Each student will write a brief news story and headline of an incident in one of the stories read.

Each student will keep in his notebook a list of new words encountered in the stories; from these lists, a class list of vocabulary and spelling words will be formed for class study. Students must learn to spell and use thirty of these words during the course. (Some of the words will come from non-fiction and poetry.)

V. SUGGESTED APPROACHES CONT'D.

Class discussion on the concept of courage and if there are new ideas or changes. If new ideas are indicated, students will add them to list.

C. Non-Fiction

1. Articles and Essays

Read an essay and discuss the structure and purpose of it. Each group will then read an essay and prepare questions for class discussion; questions will deal with structure, purpose, and students' reaction to it.

Supplementary reading will be required by students and written reports prepared to read to class.

After reading humorous essays and discussing the subject, the structure, and purpose of the essay, students, working in small groups, will decide on a subject for an essay, make an outline for writing it, then each student, working independently, will write an essay.

Each small group will select an essay from those read by whole class and illustrate it with drawings.

2. Biography and autobiography

Introduction and brief history of biography. Each student will be required to read a full length biography or autobiography. He will write a report on his choice of book read.

All students will read excerpts from other biographies/autobiog.

Activities

Small groups will enact an event in the life of the subject of the biography, or of the era in which he lived (lives). The subject of the drama will be the one chosen by students on the basis of his great courage.

Each group will choose a person from a biography read and illustrate an event in his life with drawings.

Each student will write a letter to one of the persons whose biography he has read.

Each student will write a biography of a parent, brother, sister, or other.

Take another look at what courage is and revise lists.

D. Poetry

Introduction and brief class discussion of poetry, its general meaning and makeup, and how to read it. Dittos of poems dealing with a variety of subjects to be read by students. These will be read in unison by students. Note similes and metaphors.

V. SUGGESTED APPROACHES CONT'D.

Students will bring their favorite poems to read and discuss with the class. They may tape them and play the tapes to the class. After playing the tapes they will be permitted to lead a class discussion with questions prepared in advance.

Activities

Basic figures of speech reviewed using examples from poems.
Students examine poems to find figures of speech. (Group work)

Each group writes a poem.

Using a poem submitted by Instructor, each group makes drawings to depict its meaning.

Each group arrives at a decision on the most courageous character (not necessarily a human being) and makes an outline for writing a poem about the character. Then each student, working independently, writes the poem.

Revise ideas on concept of courage at this time.

Program Area: Language Arts

Grade: Eighth and Ninth

Course: Drama

Date: June 1975

I. GOAL STATEMENT

To introduce students to a variety of plays from various time periods in history.

II. OBJECTIVES

- A. To practice reading skills
- B. To improve vocabulary
- C. To learn to analyze plays as far as, plot, character, rising action, climax, etc.
- D. To learn about a few of the basic time periods in the history of theatre, such as, Greek, Roman, Medieval, Elizabethan and Modern.
- E. To present an in-depth survey of the literary form known as the one-act play.
- F. To learn how plays have been developed through the centuries.

III. NINE WEEK OUTLINE

1st week

- Mon. - Course Introduction
- Tues. - "The Valiant" (read aloud)
- Wed. - Discussion concerning Structure
- Thurs. - "Inside a Kid's Head" (Reader's Theatre and discussion)
- Fri. - Make-up (Demonstration on use of grease stick, creme stick, etc.)

2nd week

- Mon. - "The Natives are Restless Tonight" (aloud and walk through it.)
- Tues. - Discussion on style (melodrama) scene with students, review for test
- Wed. - Lecture on Greek and Roman Theatre (on the test)
- Thurs. - TEST
- Fri. - "The Frogs" (explain story) do selected scenes, show contrast)

3rd week

- Mon. - "Monsieur La Blanc"
- Tues. - Discussion
- Wed. - "No Time For Skirts"
- Thurs. - Discussion
- Fri. - Costuming

4th week

- Mon. - Lecture on Medieval Theatre (on the test)

III. NINE WEEK OUTLINE CONT'D.

4th Week

- Tues. - "Second Shepherd's Play
- Wed. - Review, explain play writing
- Thurs. - TEST
- Fri. - Notebook check

5th week

- Mon. - "Romeo and Juliet"
- Tues. - Finish reading (discussion)
- Wed. OPEN (film)
- Thurs. - speakers
- Fri. - plays)

6th week

- Mon. - Lecture on Modern Drama
- Tues. - "Riders to the Sea"
- Wed. - Discussion and Review
- Thurs. - TEST
- Fri. - "The Dancers"

7th week

- Mon. - "The Intruder" (auditions, reader's theatre)
- Tues. - Discussion
- Wed. - Plays Due
- Thurs. - "Ghost in the House"
- Fri. - Students cast their plays

8th week

- Mon. - Present student Plays
- Tues. - "Green Pastures"/"The Last Leaf"
- Wed. - Review
- Thurs. - TEST
- Fri. - "The Strangers That Came to Town"

9th week

- Mon. - Movies and Misc.
- Tues. - activities as
- Wed. - desired by
- Thurs. - instructor
- Fri. -

IV. INSTRUCTIONAL RESOURCES

An Introduction to The Theatre, Oscar G. Brockett, Holt, Rinehart and Winston, Inc. 1964, New York, Chicago.
Theatre, Boy Scouts of America, 1963, New Brunswick, New Jersey.
Films as available and appropriate
Student copies of the following plays:

IV. INSTRUCTIONAL RESOURCES CONT'D.

Ghost in the House by Helen Louise Miller
Inside a Kids Head by Robert E. Lee
The Laziest Man in the World by Eric Barnouw
The Big Wave by Pearl Buck
Penicillin and Company by Thelma Field
The Stone by Larry Marcue
The Strangers that came to town by William Bruckner
The Dancers by Horton Foote
The Valiant by Holworthy Hall and Robert Middlemass
Observer: The Person at Bay by Russell Baker
Riders to the Sea by William Synge
No Time for Skirts by Le Roma Greth
The Last Leaf by O'Henry
Monsieur La Blanc
The Intruder by Haskell M. Block
Rinse the Blood Off My Toga
Second Shepherd's Play
The Natives Are Restless Tonight
The Foolish Snobs by Moliere

V. SUGGESTED APPROACHES

1. Have a large variety of plays in class for students to read.
2. Have students write a play using plot, theme, conflict, rising action, climax, conclusion, etc.
3. Bring people into the classroom to discuss make-up and costuming.
4. Field trip to U.D. or Butler High School stage.
5. Use a combination of lecture and research methods for background materials.
6. Large and small group discussions in class.
7. Films as available and appropriate

VI. EVALUATION

Students will be evaluated on participation in class discussion, quizzes, tests, plays and written assignments.

Program Area: Language Arts

Grade: Eighth and Ninth

Course: Creative Writing

Date: June 1975

I. GOAL STATEMENT

The primary goal of creative writing is to increase the students' powers of observation and to increase his awareness of his world. The stated goal includes being able to take this heightened awareness and communicate it verbally in an interesting and clear manner. The major tangible result desired will be a publication of one piece of creative writing (short story, play, essay) from each student. Emphasis will be placed on mechanics and style development.

II. OBJECTIVES

1. To sharpen the perception of the senses. To see and be aware of the sights, sounds, odors, feelings, and tastes that people usually bypass. These are the raw materials used in creating music, poetry, and writing. To stimulate the sensual observations, there will be a trip to Aullwood Farm for structured gathering of raw material for creative writing. Mr. Sammons from the farm and the creative writing teachers jointly create the structured gathering.
2. To be able to transfer the new knowledge of the myriad items in the world to paper. There will be practice paragraphs written from memories of places the class has been, from movies which are openended, from music that suggests a mood, and from pictures and objects that might suggest a story from the students' imagination.
3. To make the student aware of the technical aspect of writing. These would include spelling, vocabulary improvement, the mechanics of grammar, and dictionary use. The examples for these lessons may be selected from the student's own writing.
4. To learn about and practice the art of writing the elements of a short story. Among these are methods of beginning a story through descriptive writing and mood creation. Also the student will learn how to create dialogue and develop a character. He will learn different methods for creating sentences and how to end a story.
5. To create a journal of their works to be sold to and shared with the student body of their school.
6. To create pride in a well developed and finished piece of work.

III. SCOPE-SEQUENCE TIME OUTLINE

- Week 1 - The observation lessons at Aullwood.
- Weeks 2 and 3- Exercises in taking creative concepts from nature, movies, music, colors, and pictures and placing them on paper.
- Weeks 4 and 5- Practice in writing elements of a short story:
(1) character development (2) dialogue (3) mood (4) descriptive beginnings.
- Weeks 6 and 7- They will be creating the outline of their story and will write the finished product.
- Weeks 8 and 9- They will be proofreading and getting their publication ready for print.

IV. INSTRUCTIONAL RESOURCES

- Filmstrip: Enriching Your Life/Appreciate and Create
This will be used to define creativity and its value in living.
- Movies: Writers on Writing - This will be used to see how the masters create their art so that students may understand that creative writing is a well thought out process.
- What's in a Play - Students may write brief drama for extra credit. This film is to instruct interested students in the methods of that craft.
- What's in a Story - The main objective of the class is to create a short story. This will be visual instructions.
- Developing Reading Maturity: Understanding Style
A good writer must develop his own style. These students may be too young to create their own instead of imitating someone else. Through the movie they will be confronted with the quality they are trying to achieve, style.
- Grande Canyon - The students will be asked to verbalize on paper this visual experience in a creative, descriptive style.
- Concerts for Clouds - This provides another experience in writing down a visual experience. There is no dialogue with the movie.
- Hunter in the Forest - This is to be a practice story. Again the movie is silent. The student must make it come alive with music and language.
- Vandalism: Crime or Prank - This is an open-ended story so that the student must make the decision on how to bring the story to a close.
- Occurance at Owl Creek Bridge - This is the complete visual experience of a short story. The student may be asked to write parts of it as an experience for his own short story.

IV. INSTRUCTIONAL RESOURCES CONT'D.

Books: Stop, Look, and Write - Effective Writing through Pictures
 by Leavitt, Hart
 Creative Writing by Freeman, John
 Writer's Craft by Birmingham, Frederic

It is recommended that no text book be purchased at this time. We will make requests when suitable books appear on the market. The above selections will only be used as reference books.

V. SUGGESTED APPROACHES

1. Keeping of a student journal to record observations, thoughts, emotional reactions during the Aullwood trip and during the first seven weeks of class. They are read frequently by the teacher, not read by other students, and not graded other than an unsatisfactory assignment if not kept by a student.
2. Editing of student themes by the class members. This would be an attempt to motivate the students to edit their own work.
3. Group short story - - have one group create the setting - one group create the characters - - one group to create the ending - - one group create plot line. Put them all together to form one short story.
4. Have students write an omitted chapter to one of their favorite books.
5. Place a flower, picture, puppet, etc. in front of the class. Have the class write vivid, figurative phrases.
6. Complete short exercises in creating characters and setting in a few words.
7. Play a record and have students try to capture the music in words.
8. Students may be asked to choose one news story about a large number of people e.g. "Thousands Homeless as Flood Strikes." The assignment is to choose one of the people involved in the news story and build an imaginary story based on what happened to him.
9. Try to create a "Snoopy" book based on one simple theme. Some students will do the writing, some the illustrations, and some design the book jacket and form.
10. Have the students write memos that try to create a specific reaction.
11. Have classes create an imaginary city - - - create an advertising campaign to try to get people to visit it.

V. SUGGESTED APPROACHES CONT'D.

12. Try to create a "Who's Who in the Classroom" featuring descriptive short articles about students.
13. Anonymous evaluation - - Have students evaluate each other's rough drafts before the finished product is handed in to the teacher for grade.
14. Have the students enter literary contests.

VI. EVALUATION

The student will be graded on whether he offered genuine effort on each activity. The students' work would also be evaluated in terms of creativity i.e. imagination, writing, writing skills, and adequate assignment fulfillment.

Program Area: Language Arts

Grade: Eighth and Ninth

Course: Myths and Legends

Date: June 1975

I. GOAL STATEMENT

To continue to give students the opportunity to improve reading and vocabulary skills and to introduce the students to a large variety of myths and legends from the various countries in the world.

II. OBJECTIVES

1. Reinforce reading skills
2. Improve vocabulary
3. Compare and contrast myths and legends and be able to recognize the difference between them.
4. Reinforce composition skills through assigned written exercises, study guide questions, etc.
5. Compare and contrast ideas on creation, death, life, from different peoples, from different times, in different countries.
6. Improve listening and speaking skills.

III. SCOPE AND SEQUENCE

Week 1 - Introduction to the course

Festival of Folk Heroes (movie)

Read and discuss the following material in Myths and Modern Man:

Man the Myth Maker

In the Beginning there was Nothing (p.1)

In the Beginning Were Ice and Fire (p.4)

In the Beginning was Chaos (p.5)

Comment: Planets and Gods (p.12)

In the Beginning Waters Covered the Earth (p.13)

In the Beginning and Forever was the ONE, the

ABSOLUTE (p.15)

In the Beginning - Was There a Beginning (p.20)

Comment: Bloody Creation (p.21)

Week 2 - In the Beginning was a Black World of Fire (p.23)

What the Coyote Made (p.29)

Out of the Earth (p.31)

Comment: Man and Beast (p.34)

Gold, Silver, Iron, and Clay (p.35)

Prometheus the Fire Bringer (p.37)

Coyote the Fire Bringer (p.39)

Weeks 3-4-Introduction to El Cid

Read and discuss El Cid handout

Movie on El Cid

Discussion, composition assignment, and test over this unit

III. SCOPE AND SEQUENCE CONT'D.

Week 5 - Introduction to How do Men and Women Differ

Continue reading in Myths and Modern Man

Changing Women (p.44)

Sati and Siva (p.52)

Comment: Matriarchal Religion (p.59)

Marduk and Tiamat (p.61)

Adam and Eve (p.64)

Pandora (p.71)

Izangi and Izanami (p.74)

Woman Must be Obedient (p.76)

The Secrets of Manhood (p.89)

Comment: The Two Shall Be One Flesh (p.120)

Week 6 - Introduction to Robin Hood

Movie on Robin Hood

Discussion, composition assignment, and quiz

Introduce What is Perfect Man?

Comment: Insights from Mythology (p.124)

Comment: The Inner Quest (p.180)

Comment: How High Can Man Fly? (p.183)

Week 7 - Comment: Perhaps the Gods Were Space Men (p.188)

Comment: The Existential Here (p.193)

Br'er Rabbit and Tar Baby (p.204)

Rabbit and Birdlime Animal (p.204)

The Oxherding Pictures (p.225)

CAN MEN LIVE TOGETHER IN PEACE?

Revenge in Zen (p.251)

Cheyenne Council of 44 (p.252)

The House of Atreus (p.255)

Arthur: Might for Right (p.261)

The Five Nations (p.303)

Week 8 - IS DEATH THE END?

The dilemma of Old Men and Old Women (p.312)

Gilgamesh (p.313)

The Moon or the Banana (p.318)

The Cow Tailed Switch (p.320)

Comment: Death and Nature (p.322)

Accepting Death (p.352)

Week 9 - Introduction to Jesse James

Movie JESSE JAMES

Class discussion and tests

IV. INSTRUCTIONAL RESOURCES

Myths and Modern Man, Barbara Stanford, Washington Square Press, 1972

IV. INSTRUCTIONAL RESOURCES CONT'D.

Medieval Myths, Norma Lorre Goodrich, The New American Library, New York, 1961

Twyman Films - Festival of Folk Heroes

El Cid

Robin Hood

Jesse James

V. SUGGESTED APPROACHES

1. Copies of Myths and Modern Man, El Cid and other materials will be provided for students to read in class.
2. Large and small group discussion in class.
3. Comparison and contrast discussions and written assignments.
4. Lecture and research projects of background material in library.
5. Students will write myths and legends in class.
6. Movies such as those mentioned in Instructional Resources, will be used in the classroom.

VI. EVALUATION

The evaluation of each student will be based upon his:

1. participation in class
2. written assignments and projects
3. quizzes
4. tests

Program Area: Language Arts

Grade:

Course: Speech

Date: June 1975

(Basic Speech at Smith and Group Discussion
and Debate at Morton)

I GOAL STATEMENT

The primary goal of Group Discussion and Debate is for each student to successfully participate in both areas. As Discussion and Debate are complex subjects, this goal involves training in many areas (see objectives)

II. OBJECTIVES

A. General

1. Listening-the student will study and utilize basic listening principles.
2. Outlining-the student will review and utilize basic outlining principles.
3. Discussion and Debate
 - a. Introduction to and practice in Discussion and Debate
 - b. A recognition and appreciation of effective Discussion and Debate.

B. Specific

1. Listening and Outlining
 - a. The student will eliminate poor listening habits and realize that listening is an active process.
 - b. The student will understand and utilize outline form.
 - c. The student will view outlining as a method of idea organization.
 - d. The students will be able to outline a discussion and a debate.
2. Discussion
 - a. The student will understand and utilize the pre-requisites necessary for discussion.
 - b. The student will understand and utilize the responsibilities of a leader and discussant.
 - c. The student will understand and utilize the criteria for evaluating a discussion.
 - d. The student will understand and utilize the specific steps involved in thinking.
 - e. The student will participate in two discussions.
3. Debate
 - a. The student will understand and utilize the nature of a debate, types of debate propositions, the information needed for a debate, the use of evidence and evidence tests, reasoning, organization, structure, brief preparation, speeches, refutation, teamwork, and sportsmanship, etc.
 - b. The student will rate debates and discussions, both in and out of class.
 - c. The student will compile flow sheets and judge debates.
 - d. The student will participate in one one-point debate and one full debate.

III. SUGGESTED SCOPE-SEQUENCE/TIME OUTLINE

- | | |
|--------------|--|
| Week 1 and 2 | Overview of course. Outlining and Listening Units. Brief discussion of evidence. Discussion-handout and explanation. Student research, Start discussions. |
| Week 3 and 4 | Finish discussions. Start debate unit - handout. Flow sheets, explanation and discussions. Thoroughly discuss evidence and the differences between one-point and full debate. Student research (2-3)days |
| Week 5 and 6 | One Point debates* |
| Week 7 | Research and practice full debates. |
| Week 8 and 9 | Full debates. Flow sheets and ratings due. |

IV. INSTRUCTIONAL RESOURCES

- A. Tests
 - 1. Brown-Carlson Listening Comprehension Tests.
- B. Books
 - 1. Teaching Speech - Balcer & Seabury - Teacher's copy.
- C. Handouts - these are rather long, but they are comprehensive and essential to the course.
 - 1. Group Discussion.
 - 2. You Learn to Debate.
 - 3. Debate.
 - 4. Flow Sheet.
 - 5. One-point Debate.
 - 6. Responsibilities of Speakers in Debate.
 - 7. Debate Rating Sheets.

V. SUGGESTED APPROACHES

- A. As this course is a difficult one, the students should be made immediately aware of this. During the first few days, I feel that the teacher needs to be very serious and strict.
- B. The Listening, Discussion and Debate Units will be introduced with handouts and detailed explanations. If the explanations move slowly (due to the difficulty of the material), the teacher needs to extend the time allotted for explanation; this can be done by eliminating one-point debate or one of the discussions.
- C. One-point debate is optional, depending on time factors and the teacher. I feel its important as it serves as a dress rehearsal for the full debates.
- D. This course is structured on a progressive/cumulative basis. Discussion, which is simpler than debate, leads to one-point debate, which leads to the full debate.

VI. EVALUATION

- A. The students entering level is determined by the Listening and Outlining Units. From this point on, the teacher's expectations of each student depend on these units.
- B The assignments are graded or rated by the teacher. If a student completes all of the assignments, he receives a high C or a low B. If the teacher believes that the student has fully utilized his abilities to the fullest, a higher grade is given.

Program Area: Language Arts
Course: Speech

Grade: (Morton) Seventh
(Smith) Eighth and Ninth
Date: June 1975

I. GOAL STATEMENT

To develop skills in public speaking

II. OBJECTIVES

1. To provide an opportunity for practice in public speaking.
2. To develop insight and awareness of public speaking in one's surroundings.
3. To develop a sensitivity for the power of words and the ability to manipulate them orally to accomplish desired goals.
4. To foster an interest in all types of public speaking and speakers in the world today.
5. To practice the skill of critically analyzing the speeches of the masters, his own, and his classmates.

III. NINE WEEK OUTLINE

Week 1 The following types of speeches are explained in the classroom (either verbal explanation by lecture or verbal explanation by example, combination of the two is best)

Ice-breaker
Impromptu
Informative
Oral Interpretation Cutting
Drama Cutting
Humorous Speech
Eulogy
Persuasion

Basic Speech Transparencies are used to discuss the following:

WHY AM I SPEAKING?
WHAT SHALL I TALK ABOUT?
DOES MY SUBJECT FIT ME?
DO MY SUBJECTS FIT MY AUDIENCE?
DOES MY SUBJECT FIT THE OCCASION?
WHERE DO I GET INFORMATION?
CAN MY SUBJECT BE TOO BROAD?

Week 2 Explain speech contracts and speech projects that will be required of each student (example copies of contracts and projects are included)

Basic Speech Transparencies are used to discuss:

III. NINE WEEK OUTLINE CONT'D.

- Week 2 HOW DO I ORGANIZE MY MATERIAL?
MORE THAN ONE WAY TO ORGANIZE THE BODY OF MY SPEECH?
CAUSE-TO-EFFECT OR EFFECT-TO-CAUSE ORDER
CLASSIFICATION OR TOPICAL ORDER
- Begin speaking schedule for students on Friday after students have had one research day in the library.
- Weeks 3-9 Continue student speaking schedule
- Use Basic Speech Transparencies to discuss the following topics:
- PROBLEM SOLUTION ORDER
TIME OR CHRONOLOGICAL ORDER
SPACE OR GEOGRAPHICAL ORDER
HOW CAN I BEST SUPPORT MY MAIN IDEAS?
HOW DO I INTRODUCE MY SPEECH?
HOW DO I CONCLUDE MY SPEECH
WHAT SHOULD AN OUTLINE LOOK LIKE?
WHAT ABOUT "CUE CARDS?"
HOW DO I MAKE A GOOD FIRST IMPRESSION?
HOW DO I MAKE AN ANNOUNCEMENT?
HOW DO I INTRODUCE A SPEAKER?
HOW DO I LISTEN TO OTHERS?
YOU MAY HAVE A SINKING FEELING

IV. INSTRUCTIONAL RESOURCES

TEACHING SPEECH, Charles L. Balcer and Hugh F. Seabury, Holt, Rinehart and Winston, Inc., 1965, United States.

THE COMMUNICATIVE ACT OF ORAL INTERPRETATION, Keith Brooks, Eugene Bahn, and L. LaMont Okey, Allyn and Bacon, Inc., 1967, Boston.

THE ART OF PERSUASION, Wayne C. Minnick, the Riverside Press, 1957, Massachusetts.

ACTING IS BELIEVING, Charles McGraw, Holt, Rinehart and Winston, 1966, United States.

BASIC SPEECH TRANSPARENCIES, 3M Company

FILMS: As available and appropriate

V. SUGGESTED APPROACHES:

1. Especially at the beginning of the course, the teacher will stress the importance of speech and the impact it has on an individuals' life.
2. Students will be required to keep a speaker rating chart. They will be responsible to rate 30 people (other than students in class) that speak in the classroom, auditorium, fieldhouse, church, clubs and television. This will condition the student to look for good and bad qualities in speakers.
3. The teacher will give written and oral criticism on each

V. SUGGESTED APPROACHES CONT'D.

3. speech that is given. Students will give oral criticism also.
4. Many students and adult speakers will be brought into class with examples of good speeches.
5. Students will be allowed to research speeches in the library.

VI. EVALUATION

Examples of contracts, rating sheets and projects are included on the next few pages. Students will receive letter grades, but they will be allowed to work for the grade they choose. Students will be evaluated on points that they acquire while speaking based on the speaker rating chart (attached). Students must average 32 points out of possible 40 points on their last three speeches to receive an "A". The student will be allowed to contract for the letter grade that he wished to achieve. (Examples of projects, rating charts and contracts are attached.)

PROJECT I

Arrange a notebook in two parts containing pictures of the following lists:

Part I, characterizations

- | | |
|------------------|---------------------|
| 1. Villian | 6. Comedy Character |
| 2. Spoiled Child | 7. Clown |
| 3. Rich Uncle | 8. Crabby Aunt |
| 4. Hero | 9. Businessman |
| 5. Heroine | |

Part II, emotional expressions

- | | |
|------------------|-----------------|
| 1. Joy | 14. Hope |
| 2. Pain | 15. Indignation |
| 3. Sarcasm | 16. Fear |
| 4. Sadness | 17. Despair |
| 5. Surprise | 18. Hate |
| 6. Agy ny | 19. Regret |
| 7. Distrust | 20. Doubt |
| 8. Defiance | 21. Anger |
| 9. Pity | 22. Suspicion |
| 10. Revenge | 23. Sorrow |
| 11. Supplication | 24. Grief |
| 12. Envy | 25. Terror |
| 13. Jealousy | |

PROJECT II
GENERAL SPEECH PERFORMANCE SCALE

NAME _____ DATE _____ RATER _____
PROJECT _____ TIME _____
SUBJECT _____ GRADE _____

Criteria and Comments	3 is an average rating	Rate 1-5
ATTITUDE		
POSTURE		
GESTURES		
CONTENT		
ORGANIZATION		
EYE CONTACT		
VOICE PROJECTION		
AUDIENCE REACTION		

TOTALS

This rating sheet is used to evaluate students for each speech situation. It is also used to rate 30 speakers outside of speech class. Every speech student is required to do this for their second project.

Date _____

I, _____, do hereby contract with
Mr. Kuhns to work for grade letter _____ for my goal in Speech class
this nine weeks.

A - Requirements - 8 speeches
2 projects

B - Requirements - 6 speeches
2 projects

C - Requirements - 4 speeches
2 projects

D's, F's, and Incompletes will be given if a student fails to do speeches
or projects. All speeches and projects are due on the date the teacher
schedules them on. Schedules will vary depending on the grade you contract
for. Projects are due the fifth and eighth week of the nine weeks (Friday)

VANDALIA-BUTLER CITY SCHOOLS

LANGUAGE ARTS CURRICULUM

GUIDE

K - 12

PREPARED BY

LANGUAGE ARTS COMMITTEE

JUNE, 1975

During the school years 1973-74 and 1974-75, a Language Arts Committee worked at assembling the following curriculum guide. This committee was composed of a representative from each elementary school, each junior high, and the high school. Various grade levels were represented. This work was done under the authorization of the Curriculum Council.

Every possible attempt was made to involve all language arts teachers at all levels in the curriculum building process; however, we recognize the fact that not all goals, materials, and techniques of all teachers are represented. Teachers in specific situations may add to this curriculum guide as their professional judgement indicates.

The objects at each level may not be attainable by all students at that level. They represent desired achievement.

COMMITTEE MEMBERS

Jonny Davis - Butler High School
Anna Duff - Smith Junior High School
John Kuhns - Morton Junior High School
Emily Greulich - Helke Elementary
Gretchen Allen - Denmitt Elementary
Noreen Bowdle - Morton Junior High School
Ann Scott - Stonequarry Elementary
Sandy Spencer - Murlin Heights Elementary
Barbara Kramer - Vandalia Elementary
Vicki Newsome - Curriculum Council Coordinator
Guy Bishop - Administrative Representative

I N D E X

ENGLISH CURRICULUM

10 - 12

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English, Industrial (Phase 1-2)	S-15-18
Debate (Phase 1-5).	S-19-20
Establishment Hang-Ups (Phase 3-5).	S-21-29
Fiction, Detective (Phase 2-4).	S-30-31
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BUTLER HIGH SCHOOL
ENGLISH CURRICULUM
AN ELECTIVE, NON-GRADED PROGRAM IN ENGLISH

In the 1975-76 school year Butler High School students will again have an opportunity to choose English courses which will meet their individual needs and interests. We have planned this program in order to:

- I. Offer a variety of courses with wider appeal to the students.
- II. Provide courses which will more closely reach a wide range of student abilities and desires.
- III. Provide students with an actual choice in the selection of courses.
- IV. Offer more courses of a practical and appealing nature for those students who are not planning to attend college.
- V. Avoid duplication in the teaching of subject matter and use of resources.
- VI. Permit teachers to teach courses in which they are most competent and interested.

This program, while giving the students freedom to determine their course of study, does not neglect any part of the English curriculum objectives. All courses will involve the language skills of writing, speaking, listening, reading, and thinking. Students will simply approach these at their own level in ability and preference.

Non-Grading

Non-grading means that 10th, 11th, and 12th graders may enroll in any course since the courses are not designated for a specific class. However, students are strongly urged to note prerequisites and to gain background in basic introductory courses before moving on to more advanced courses.

Credit Fulfillment

Students must fulfill their secondary credits in English by electing four semester courses from the curriculum described here. This reduces the total number of required secondary (9th-12th grade) credits from four full credits to three. To provide students with broader backgrounds in English, no course may be taken for credit more than once. Failed courses may be repeated only with permission of the instructor.

Student Selection

The English department has prepared courses according to difficulty and complexity of skills and materials. The level of each course is marked by a phase number 1 through 5. A description of these phase numbers appears below. The phase numbers serve as a guide to students, teachers, guidance counselors and parents in the selection of courses. Students will not be grouped rigidly into any classes by phase numbers. A student may select any course, regardless of phase number, if he believes he has the interest and the skill necessary.

The Department believes that each student knows better than any one else what his interests and needs are, and with the help of guidance from teachers, counselors and parents will wisely choose courses which will benefit him in his educational goals. In this program the student assumes a great responsibility for his education through his selection of courses.

PHASE DESCRIPTIONS

- Phase 1 - For the student who has difficulty in reading and other English skills. Courses in this area are practical for those not planning to further their education after high school.
- Phase 2 - For students who do not have extreme difficulty with English skills but wish a practical English background and prefer to learn at a slower pace.
- Phase 3 - For the student with adequate reading ability and skills but no great interest in an in-dept study of English. This student may have some educational goals beyond high school, but is undecided as to the nature of his future plans. These courses are based on both practical and academic approaches.
- Phase 4 - For the student who has good command of the basic language skills and is probably college bound or is interested in an academic rather than practical study of English.
- Phase 5 - For the student who is seriously interested in gaining an academic background in preparation for further formal education. These students should have excellent control of the basic language skills and desire challenging experiences.

Look over the following course offerings and give them your careful consideration in terms of your educational goals and interests. Consulting with your teacher, guidance counselor and parents will help you in your decisions, but the final responsibility for your education rests with you and the choices you want to make.

Program Area: English

Author:

Course: Athletics In American Society

School: Butler High

Date: June 1975

I. GOAL STATEMENT

To increase the student's awareness of the basic concerns of our society through study of their manifestation in organized athletics.

II. OBJECTIVES

1. To provide the student a chance to practice an efficient, standard level of reading, writing, and speaking.
2. To acquaint the student with basic concern of society (drug abuse, crime, greed, racial problems, etc.) and to provide him opportunity to demonstrate such acquaintance in class discussion and on essay tests.

III. SEMESTER OUTLINE

- | | |
|--------|---|
| Week 1 | Introduction to course and its objective. |
| Week 2 | Discussion of organized athletics for children under age twelve and the societal implications of these programs. |
| Week 3 | Oral and written reports on sports biographies chosen by the students. |
| Week 4 | The impact of the television and radio media on athletics. (chapter 2, <u>The Jocks</u>) |
| Week 5 | Implications of the problems of amateur athletics in this country. (chapter 3, <u>The Jocks</u>) |
| Week 6 | <u>Instant Replay</u> (Jerry Kramer) read and discussed, stressing the subjects of stereotypes, race, discipline, and winning competition. |
| Week 7 | Oral reports on selected pertinent articles from <u>Sports Illustrated</u> and <u>Sport</u> . |
| Week 8 | <u>Out of Their League</u> (David Meggyesy) read and discussed, stressing a comparison with <u>Instant Replay</u> concerning the subjects listed for the latter book. |
| Week 9 | Implications of hero worship in our society (chapter 4, <u>The Jocks</u>) |

III. SEMESTER OUTLINE CONT'D.

- Week 10 Gambling in sports, an indication of the problems of crime and greed in the society (chapter 7, The Jocks)
- Week 11 Oral and written reports on sports biographics chosen by the students.
- Week 12 Origin of and scandals in baseball (chapter 8, The Jocks)
- Week 13 Ball Four (Jim Bonton) read and discussed, stressing hero worship, race, hypocrisy, intolerance, humor.
- Week 14 Implication of the basketball scandals for the role of athletics in American colleges and universities. (chapter 11, The Jocks)
- Week 15 Oral reports on selected pertinent articles in Sports Illustrated and Sport.
- Week 16 Foul! (David Wolf) read and discussed, stressing race, gambling, justice, and the role of athletics in American colleges and universities.
- Week 17 Gambling scandals in professional football. (chapter 12, The Jocks)
- Week 18 Discussion of the racial situation in this society. (based on all reading and reports)

IV. INSTRUCTIONAL RESOURCES

Each student purchases or borrows these books, all paperbacks:
The Jocks, Leonard Shecter, Paperback Library, 1970, New York.
Instant Replay, Jerry Kramer, Bantam, 1969, New York
Out of Their League, David Meggyesy, Paperback Library, 1971, New York
Ball Four, Jim Bonton, Dell, 1970, New York
Foul!, David Wolf, Warner, 1972, New York

Periodicals:

Sports Illustrated

Sport

Institute for the Study of Sport in Society Newsletter

Additional books listed on attached sheet.

V. SUGGESTED APPROACHES

1. The instructor should try to localize the issues discussed whenever possible to increase student interest (discussion if Little League baseball is one such attempt).
2. The Jocks provides an excellent basis for vocabulary study.

V. SUGGESTED APPROACHES CONT'D.

3. Students should be encouraged (through extra credit, for example) to note current athletic developments reflecting the concern of society.
4. A bulletin board with current, pertinent clippings should be maintained.

VI. EVALUATION

Evaluation of the student will be based on his performance of these activities:

1. Eight brief quizzes on assigned reading in The Jocks.
2. Four objective tests on the reading of the four assigned books.
3. Two essay tests, one at the end of each nine weeks' period.
4. Six compositions: two reports, two opinion papers, and two free-choice-of-topic papers.
5. Four oral reports, two on books and two on articles.
6. Class participation.

ENGLISH 122: ATHLETICS IN AMERICAN SOCIETY
BOOKS AVAILABLE IN ENGLISH RESOURCE CENTER

Note Well: You must check these books out before reading them.

* The book cannot be taken from the resource center.

A. Championship teams:

1. Mitchell, Jerry. The Amazing Mets. Tempo, 1970
2. Sahadi, Lou. The Long Pass (New York Jets). Bantam, 1969

B. Biography:

1. Bortstein, Larry. Superjoe: The Joe Namath Story, Tempo, 1969
2. Editors of Golf Digest. Arnold Palmer, Tempo, 1967.
3. Fischler, Stan. Gordie Howe. Tempo, 1967.
4. Granatelli, Anthony. They Call Me Mr. 500. Bantam, 1969.
5. Hano, Arnold. Willie Mays. Tempo, 1966.
6. Kramer, Jerry and Dick Schaap. Instant Replay. Signet, 1968.
7. Kramer, Jerry and Dick Schaap. Jerry Kramer's Farewell to Football, Bantam, 1969.
8. Lombardi, Vincent and W.C. Heinz. Run to Daylight. Tempo, 1963.
9. McPhee, John. Levels of the Game (Arthur Ashe and Clark Graebner) Bantam, 1969.
10. Schoor, Gene. The Jim Thorpe Story. Washington Square, 1967.
11. Unitas, Johnny and Ed Fitzgerald. The Johnny Unitas Story. Tempo, 1965.
12. Williams, Ted and John Underwood. My Turn at Bat: The Story of My Life. Pocket Books, 1970.
13. Yastraemski, Carl and Al Hirschberg, Yaz. Tempo, 1968.

C. Sports in General:

1. Asinof, Eliot, Eight Men Out (The Black Sox scandal). Ace, 1963.
- *2. Benagh, Jim. Incredible Athletic Feats. Bantam, 1969
3. Breslin, Jimmy. Can't Anybody Here Play This Game? (The New York Mets). Ballantine, 1963
- *4. Daley, Arthur. Pro Football's Hall of Fame. Tempo, 1963
5. Engle, Lyle K. The Complete Book of Auto Racing. Bantam, 1970
- *6. Pepe, Phil. Winners Never Quit. Tempo, 1969
7. Plimpton, George. Paper Lion. Pocket Books, 1967
8. Richter, Ed. The Making of a Pro Quarterback. Tempo, 1963
- *9. Sheeter, Leonard. The Jocks. Paperback Library, 1969
- *10. Weston, Stanley. The Heavy Champions. Ace, 1970.

D. Record Books, etc.:

- *1. McWhirter, Norris and Ross. Guinness Book of World Records. Bantam, 1970
- *2. Zanger, Jack. Pro Football 1969. Pocket Books, 1969.
- *3. Zanger, Jack. Pro Football 1970. Pocket Books, 1970.
4. Granatelli, Anthony. They Call Me Mr. 500. Bantam, 1969.
5. Hano, Arnold. Willie Mays. Tempo, 1966.
6. Kramer, Jerry and Dick Schaap. Instant Replay. Signet, 1968.
7. Kramer, Jerry and Dick Schaap. Jerry Kramer's Farewell to Football. Bantam, 1969
8. Lombardi, Vincent and W.C. Heinz. Run to Daylight. Tempo, 1963.
9. McPhee, John. Levels of the Game (Arthur Ashe and Clark Graebner). Bantam, 1969.
10. Schoor, Gene. The Jim Thorpe Story. Washington Square, 1967.

ENGLISH 122 - ATHLETICS IN AMERICAN SOCIETY
BOOKS AVAILABLE IN THE BUTLER H.S. LIBRARY

- A. Championship teams:
1. Graham, Frank. New York Yankees. Putnam, 1948
 2. Hirshberg, Al. Basketball's Greatest Teams. Putnam, 1965
 3. Blaik, Earl (Army Coach) You Have to Pay the Price. Holt, 1960.
 4. Campanella, Roy. It's Good to Be Alive. Little, 1959.
 5. Feller, Bob. Strikeout Story. Grosset, 1947.
 6. Gibson, Althea. I Always Wanted to Be Somebody. Harper, 1958
 7. Hirshberg, Al. The Eddie Mathews Story. Messner, 1960.
 8. Hornsby, Rogers. My War with Baseball. Coward-McCann, 1962
 9. Lipman, David. Mr. Baseball: The Story of Branch Rickey, Putnam, 1966.
 10. Mann, Arthur. Branch Rickey: American in Action. Houghton, 1957.
 11. Mays, Willie. Born to Play Ball. Putnam, 1955.
 12. Nicklaus, Jack. The Greatest Game of All: My Life in Golf. Simon and Schuster, 1969.
 13. Robinson, Ray. Stan Musial: Baseball's Durable "Man". Putnam, 1963.
 14. Schoor, Gene. The Story of Ty Cobb. Messner, 1962.
- B. Athletics in general:
1. Allen, Lee. The American League Story. Hill 1965
 2. Allen, Lee. The Giants and the Dodgers. Putnam, 1964.
 3. Allen, Lee. The National League Story. Hill, 1966.
 4. Anderson, Dave. Great Quarterbacks of the N.F.L. Random, 1965.
 5. Bell, Joseph. World Series Thrills. Messner, 1962.
 6. Gallico, Paul. The Golden People. Doubleday, 1965.
 7. King, Joe. Inside Pro Football. Prentice-Hall, 1958.
 8. Newcombe, Jack, ed. The Fireside Book of Football (collection). Simon and Schuster, 1964.
 9. Plimpton, George. Paper Lion. Harper, 1966.
 10. Riger, Robert. The Pros (picture book). Simon and Schuster, 1960.
 11. Schuster and Mahoney. The Longest Auto Race. Day, 1966.
 12. Shapiro, Milton. Heroes of the Bullpen. Messner, 1967.
 13. Wind, Herbert. The Realm of Sport. Simon and Schuster, 1966.
 14. Yates, Brock. Famous Indianapolis Cars and Drivers. Haper, 1960.
- C. Record Books:
1. Hough, Richard, ed. First and Fastest. Harper, 1964.

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BOOKS AVAILABLE IN THE VANDALIA BRANCH LIBRARY

A. Championship teams:

1. Cousy, Bob. The Last Loud Roar (Boston Celtics). Prentice-Hall, 1964.
2. Devaney, John. Alcindor and the Big O (Milwaukee Bucks). Lancer, 1970.
3. Durso, Joseph. Amazing: The Miracle of the Mets. Houghton, 1970.
4. Fox, Larry. Broadway Joe and His Superjets. Coward-McCann, 1969.
5. Hirshberg, Al. Basketball's Greatest Teams. Putnam, 1965.
6. Levy, Bill. Three Yards and a Cloud of Dust, (Ohio State). World, 1966.
7. McGuff, Joe. Winning It All: The Chiefs of the A.F.L. Doubleday, 1970.

B. Biography (Adult):

1. Bisher, Furman. "Aaron, r.f." World, 1968
2. Bortstein, Larry. Superjoe: The Joe Namath Story. Grosset, 1969.
3. Broeg, Bob. Stan Musial: The Man's Own Story. Doubleday, 1964.
4. Brown, Jimmy. Off My Chest. Doubleday, 1964.
5. Conlan and Creamer. Jocko (Conlan, umpire). Lippincott, 1967.
6. Considine, Bob. The Babe Ruth Story. Dutton, 1948.
7. Considine and Slocum. Dempsey. Simon and Schuster, 1960.
8. Durso, Joseph. Casey: The Life and Legend of Charles Dillon Stengel. Prentice-Hall, 1967.
9. Gibson, Bob. From Ghetto to Glory: The Story of Bob Gibson. Prentice-Hall 1968.
10. Granatelli, Andy. They Call Me Mr. 500.
11. Koufax, Sandy. Koufax. Viking, 1966.
12. Kramer, Jerry. Jerry Kramer's Farewell to Football. World, 1969.
13. Kramer, Jerry. Lombardi: Winning is the Only Thing. World, 1970.
14. McDonald, Tommy. They Pay Me to Catch Footballs. Chilton, 1962.
15. Mantle, Mickey. The Education of a Baseball Player. Simon and Schuster, 1967.
16. Maris and Ogle. Roger Maris at Bat. Duell, 1962.
17. Mays and Finstein. Willie Mays: My Life In and Out of Baseball, Dutton, 1966.
18. Mikitz, Stan. I Play to Win. Pocket Books, 1969.
19. Namath, Joe. I Can't Wait Until Tomorrow... 'Cause I get Better Looking Every Day. Random, 1969.
20. Nicklaus, Jack. The Greatest Game of All: My Life in Golf. Simon and Schuster.
21. Olsen, Jack. Black Is Best: The Riddle of Cassius Clay. Putnam, 1967.
22. Owens, Jesse. Blackthink: My Life as Black Man and White Man. Morrow, 1970.
23. Pettit, Bob. The Drive Within Me. Prentice-Hall, 1966.
24. Robinson, Louie, Jr. Arthur Ashe, Tennis Champion. Archway, 1969.
25. Schoor and Gilford. The Jim Thorpe Story: America's Greatest Athlete. Messner, 1951.
26. Shaw, Wilbur. Gentlemen, Start Your Engines. Coward-McCann, 1955.
27. Sullivan, George. Wilt Chamberlain. Tempo, 1966.

- B. Biography (Adult) Cont'd.
28. Tunnel, Emlin. Footsteps of a Giant. Doubleday, 1966.
 29. Unitas and Fitzgerald. Pro Quarterback: My Own Story. Simon and Schuster, 1965.
 30. Wallace, Francis. Knute Rockne. Doubleday, 1960.
 31. Yastrzemski, Carl. Yaz. Viking, 1968.
- B.1. Biography (Juvenile):
1. Berger, Phil. Joe Namath: Maverick Quarterback. Cowles, 1969.
 2. Broshan, Jim. Great Baseball Pitchers. Random, 1965.
 3. Devaney, John. Juan Marichal: Mister Strike. Putnam, 1970.
 4. Gibson, Althea. So Much to Live For. Putnam, 1968.
 5. Hano, Arnold. Roberto Clemente, Batting King. Putnam, 1968.
 6. Hano, Arnold. Sandy Koufax, Strikeout King. Putnam, 1964.
 7. Hano, Arnold. Willie Mays. Tempo, 1966.
 8. Hirshberg, Al. The Eddie Mathews Story. Messner, 1960.
 9. Hirshberg, Al. Henry Aaron: Quiet Superstar. Putnam, 1969.
 10. Hirshberg, Al. The Jackie Jensen Story. Messner, 1960.
 11. Jackson, Robert, Bradley of the Knicks. Walck, 1970.
 12. Jackson, Robert, Earl the Pearl: The Story of Earl Monroe. Walck, 1969.
 13. Lipman, David. Joe Namath: A Football Legend. Putnam, 1968.
 14. Lipman, David. Mr. Baseball: The Story of Branch Rickey. Putnam, 1966.
 15. Miller, Helen. Striving to Be Champion: Babe Didrikson Zaharias. Kingston, 1961.
 16. Mitchell, Jerry. Sandy Koufax. Grosset, 1966.
 17. Orr, Frank. Hockey's Greatest Stars. Putnam, 1970.
 18. Robinson and Duckett. Breakthrough to the Big Leagues: The Story of Jackie Robinson. Harper, 1966.
 19. Robinson, Ray. Baseball's Most Colorful Managers. Putnam, 1969.
 20. Robinson, Ray. Speed Kings of the Basepaths. Putnam, 1964.
 21. Robinson, Ray. Ted Williams. Putnam, 1962.
 22. Schoor, Gene. Roy Campanella: Man of Courage. Putnam, 1959.
 23. Shapiro, Milton. The Dizzy Dean Story. Messner, 1963.
 24. Shapiro, Milton. The Don Drysdale Story. Messner, 1964.
 25. Shapiro, Milton. The Gil Hodges Story. Messner, 1960.
 26. Shapiro, Milton. Mickey Mantle, Yankee Slugger. Messner, 1962.
 27. Shapiro, Milton. The Roy Campanello Story. Messner, 1958.
 28. Shapiro, Milton. The Whitey Ford Story. Messner, 1962.
 29. Terzian and Benagh. The Jimmy Brown Story. Messner, 1964.
 30. Winehouse, Irwin. The Duke Snider Story. Messner, 1964.
 31. Klein, Larry. Jim Brown: The Running Back. Putnam, 1965.
- C. Athletics in general:
1. Allen, Lee. The Giants and the Dodgers. Putnam, 1964.
 2. Allen, Mel and Ed Fitzgerald. You Can't Beat the Hours. Harper, 1964.
 3. Conerly, Perian (Mrs. Chuck). Backseat Quarterback. Doubleday, 1963.
 4. Mantle, Mickey. The Quality of Courage. Doubleday, 1964.
 5. Pepe, Phil. Winners Never Quit. Prentice-Hall, 1968.
 6. Robinson, Jackie. Baseball Has Done It. Lippincott, 1964.

Program Area: English
Course: Comedy and Satire

Author: B. Montgomery
School: Butler High
Date: June 1975

I. GOAL STATEMENT:

To acquaint the student with basic forms, techniques, and characters of American comedy and satire.

II. OBJECTIVES:

1. The student shall utilize the basic vocabulary of humor (farce, satire, parody, slapstick, etc.)
2. The student will recognize stock comic characters in contemporary sources of comedy.
3. The student will demonstrate his ability to distinguish between comedy and satire.
4. The student shall reflect upon and increase his ability to articulate his own taste in humor.
5. The student shall analyze (in terms of basic forms, techniques, and characters) humorous writing with which he has not been previously familiar.

III. SCOPE-SEQUENCE/TIME OUTLINE:

Week 1	Introduction to the course and discussion of current sources of comedy.
Week 2-3	Requirements for successful humor and the basic forms techniques of humor.
Week 4	The Comic Rogue
Week 5	The Country (Crackerbarrel) Philosopher and Country Idiot
Week 6	Discussion of <u>Up the Down Staircase</u> and <u>My Life and Hard Times</u> , emphasizing exaggeration, satire, and one dimensional characters.
Week 7	The Little Man
Week 8	The Solid Citizen
Week 9	Discussion of <u>Life with Father</u> , emphasizing the characteristics of comedy featuring the Solid Citizen.
Week 10	Review of nine weeks' test, emphasizing principles of comedy and satire and identifying possible areas of student improvement.

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

- Week 11 Showing of the first of the comedy films that will be shown and discussed throughout the remainder of the course.
- Week 12 Discussion of The Pushcart War and The Mouse that Roared, emphasizing satire, parody, and use of imagination while reading.
- Week 13 Discussion of the use of humor in advertising.
- Week 14-15 Discussion of the black comedians, emphasizing a comparison of techniques and subject matter.
- Week 16 Discussion of M*A*S*H emphasizing satire and irreverence.
- Week 17 Identification of forms, techniques, and stock characters in television comedy.
- Week 18 Final test, closing activities.

IV. INSTRUCTIONAL RESOURCES:

1. The school provides these books:
Life with Father, Howard Lindsay and Russell Crouse, in Adventures in Living, H. Potell and E. Clark, ed., Harcourt, Brace and World, New York, 1962, The Lighter Side, Ned Hoopes and Diane Wilbur, ed., Scholastic Book Services, New York, 1964.
2. The student purchases or borrows some or all of these books:
M*A*S*H, Richard Hooker, Pocket Books, New York, 1968.
The Mouse that Roared, Leonard Wibberley, Bantam Books, New York, 1959.
My Life and Hard Times, James Thurber, Bantam Books, New York, 1947
The Pushcart War, Jean Merrill, Grosset and Dunlap, New York, 1964
Up the Down Staircase, Bel Kauffman, Avon Books, New York, 1964
3. Movies, borrowed from the public library and purchased by student fee. Recommended comedians: Charles Chaplin, Buster Keaton, Laurel and Hardy, the Marx Brothers, the Three Stooges, Harold Lloyd, W.C. Fields. George C. Scott in "The Film Flam Man" plays an excellent example of the Comic Rogue.
4. Comedy records brought in by students or owned by instructor.

V. SUGGESTED APPROACHES:

1. From the outset the instructor should emphasize that he is not expected to be a comedian and that the course does not guarantee to entertain everyone: that in fact entertainment is not a part of any objective.
2. A popular feature of the course is the movies, but these should be limited to the work of classic earlier comedians, ones whom the student would not ordinarily encounter.

V. SUGGESTED APPROACHES CONT'D.

3. Additional materials such as Mad Magazine and comic strips can be freely utilized by the instructor as he sees fit.
4. The instructor should attempt to balance the course between the television and film media, with which most students are familiar, and written humor, with which most are not familiar.
5. During the work with the stock characters the traditions and great humorists in the history of comedy in this country can best be covered: for example, Mark Twain with the Comic Rogue and Will Rogers with the Country Philosopher.
6. The instructor, of course, should be democratic when discussing matters of taste; nevertheless he should be careful to explain how tastes in humor are determined to some extent by the amount of the person's general knowledge.
7. The instructor should continuously remember these words of E.B. White: "Humor can be dissected, as a frog can, but the thing dies in the process, and the innards are discouraging to any but the pure scientific mind."

VI. EVALUATION:

Evaluation of student progress will be based on performance of these activities:

1. Ten brief quizzes based on daily assignments from The Lighter Side.
2. Two oral book reports, for which the books are to be chosen by the student.
3. Six compositions of 500-600 words in length.
4. Four objective tests over the required books.
5. Class participation.
6. Two nine weeks' tests, largely essay based on material that the student has not encountered before.

Program Area: English

Author:

Course: Preparation for College English

School: Butler High

Date: June, 1975

I. GOAL STATEMENT

To prepare students for college English.

II. OBJECTIVES

1. To provide student practice in writing brief, formal essays of the kind assigned in college freshman English courses.
2. To acquaint the student with standards of formal English and provide him with practices in proofreading for substandard English expression.
3. To provide the student practice in following the standards of a formal, documented research paper.
4. To acquaint the student with the kinds of situations encountered on a college level writing proficiency examination.
5. To acquaint the student with the kinds of facilities available in a college library.

III. SEMESTER OUTLINE

- Week 1 - 6 grammar review and standards of punctuation.
- Week 7 - 9 elementary principles of composition (chapter II, Strunk and White's The Elements of Style)
- Week 10-11 basic word usage (chapter IV, The Elements of Style)
- Week 12 principles of writing a formal, documented research paper.
- Week 13 elementary vocabulary of literary analysis; in addition, field trip to University of Dayton library.
- Week 14-15 fundamentals of logic and reasoning.
- Week 16-17 college composition proficiency examinations and standardized college admissions examinations (verbal sections)
- Week 18 examination of composition requirements in selected actual college courses; also, writing essay answers.

IV. INSTRUCTIONAL RESOURCES

Individual copies for everyone:

The Elements of Style, William Strunk and E. B. White, MacMillan Cp. Company, 1959, New York. (purchased by student)

IV. INSTRUCTIONAL RESOURCES CONT'D.

American Heritage Dictionary (paperback), ed. Peter Davies, Dell, 1969, New York. (purchased by the student)
English Grammar and Composition, John E. Warriner and Francis Griffith, Harcourt, Brace, 1951, New York. (provided by the school)

V. SUGGESTED APPROACHES

1. The instructor should prepare students for the most stringent and formal instructor in college: prepare the students for the worst (most difficult instructor); then they may hope for the best (least difficult).
2. Extra credit might be allowed for specimen of substandard writing found by students in newspapers, magazines, or any publication that should be carefully edited, thereby encouraging them to practice proofreading on their own.
3. The value of specific information about specific freshman English courses and writing assignments in college, obtained by the instructor from his acquaintances and former students, cannot be overstressed.
4. The instructor should assign at least some writing based on student reading of carefully edited writing.

VI. EVALUATION

Evaluation of student progress will be based on performance of these activities:

1. Ten brief quizzes based on required reading.
2. Five compositions of 500-600 words in length.
3. One formal, documented research (term) paper of 2500-3000 words in length.
4. One grammar test, largely proofreading for grammatical and punctuation errors.
5. One final test for each nine weeks' period.
6. Class participation.

Program Area: English

Author:

Course: Industrial English

School: Butler High

Date: June 1975

I. SCHEDULE:

The class will meet once a week for 4 mods in large group session. This will enable the class to go on many field trips and have a variety of speakers come in to talk to them. Accompanying this large group session will be 4 mods per week of small groups. These groups of approximately fifteen to twenty students will provide an opportunity to discuss the many things observed and learned in large group activities.

A. Achievement Level

This course is designed primarily for the non-college oriented student. Upon graduation these students will most likely encounter some type of skilled or unskilled labor which would require no more than a high school education. Due to the type of students involved, the course must be phased no higher than level one or two.

B. Emphasis

The emphasis here is on exposure rather than study. We are trying to give the non-college bound student a good practical education. Since we are trying to expose or make aware, we must rely on outside sources as much as possible. Hence, we have designed a course in which field trips and speakers will play a major role in educating the student.

II. OBJECTIVES

1. To expose and involve students in interesting learning activities which are especially relevant to their life goals or immediate life situation.
2. To make students proficient in the basic reading, writing, speaking, listening, and thinking skills to the extent that they may apply them capably to their individual life situation after high school.
3. To extend the students' understanding of what is involved in selecting, securing keeping and advancing in a specific occupation.

III. SEMESTER OUTLINE

Weeks 1-7 A comprehensive look at the area of communication. The oral, written, and service phases of this area will be studied through the following speakers and field trips:

III. SEMESTER OUTLINE CONT'D.

Sept. 14 - Personnel - Interviewing

- a) Mr. Strobhar - C/M of Dayton
- b) State Representative - Ohio Employ. Agency
- c) Local rep. - Local Company

Sept. 21 - WHIO Radio & Television

Sept. 28 - Otterbein Press Printing Co.

Oct. 5 - Bell Telephone Co.

Oct. 12 - Dayton Power & Light

- Oct. 19 - a) News Reporter from Chronicle
b) Advertising Agent - Local Firm

Oct. 26 - Salesman

- a) Travelling
- b) Insurance - Mr. Shaner
- c) Furniture - Ames Furniture
- d) Car - Smedley's Chevrolet

In addition to the knowledge acquired through the above exposure, students will be required to perform some type of communicative activity in small groups. These activities will be further explained in the student requirement section of the outline.

Weeks 8-14 The primary concern of these next seven weeks is to acquaint students with the various types of skilled and unskilled manual labor. The following field trips and speakers are designed to expose the student to the variety of opportunities available.

Nov. 2 - National Cash Register

Nov. 9 - Delco Products

Nov. 16 - Skilled Labor

- a) Plumber
- b) Carpenter
- c) Sheet Metal
- d) Electrician
- e) Trade Schools

Nov. 23 - Kroehler Furniture

Nov. 30 - Open

Dec. 7 - Mikesell's Potato Chips

Dec. 14 - Open

III. SEMESTER OUTLINE CONT'D.

Weeks 8-14 Dec. 21 - Student Presentation

It will be our aim during these weeks of study to stimulate a factory-like atmosphere within the small group classroom. Through a series of oral and written interviews, we will try to determine the student's interest areas as well as his leadership qualities. Once all students have been interviewed, they will then be given a specific role to play (foreman, skilled laborer, union steward, unskilled laborer) in this simulated factory. From this we hope to be able, in some small way, to convey the pros and cons of factory work and life.

Weeks 15-18-Public and Military Service

Four special areas of service related occupations will be discussed.

Jan. 4 - Automotives

- a) Mechanic
- b) Body Shop
- c) Tire Dealer
- d) Station Attendant

Jan. 11 - Transportation

- a) Taxi Driver
- b) Bus Driver
- c) Truck Driver
- d) Heavy Equipment

Jan. 18 - Police and Fire

- a) Local Police
- b) Local Firemen
- c) Highway Patrol

Jan. 25 - Military

- a) Army
- b) Navy
- c) Marines
- d) Air Force

IV. STUDENT REQUIREMENTS

- A. Each student is required to submit a file sheet the first small group following a field trip or speaker (s) presentation. If a student is absent on a lecture day he will receive no credit for that file sheet. Each student is, however, allotted two excused absences per 9-week period. If a student is absent on the day the file sheet is due, he must submit it the first day he returns to class. If not, he will be given no credit.

IV. STUDENT REQUIREMENTS CONT'D.

File Sheet:

1. Name of Company; Speaker(s)
2. Date of field trip or presentation
3. List the names of important people whom you met or saw (field trip only)
4. Summary of Observations
 - a) Various jobs shown or discussed
 - b) Qualifications for these jobs
 - c) Salary
 - d) Benefits
5. Reaction: Positive or Negative
Substantiate: (Must be 200 words)

Each file sheet is worth a maximum of ten (10) points. They must be done on looseleaf notebook paper, in ink, and contain the same outline form as depicted above. No spelling errors will be permitted! One point will be subtracted for each error.

B. Class Participation

Each student is required to discuss openly and intelligently in the small group sessions. A maximum of five points will be given for each Small Group. It is the individual student's responsibility to obtain as many of these five points as possible throughout the course of the discussion period. If a student fails to discuss, he will receive a zero for the day.

C. Student Activities

- a) Filling out application forms
- b) Letter Writing
- c) Sept. 22-27: Television and Radio presentations
Oct. 20-25: Write a story for a Newspaper; Oral Radio and Television commercial; Written Newspaper or Magazine Advertisement.
Oct. 27-Nov. 1: Student will attempt to sell something to the class (Each object will be different)
- d) Simulated Factory Activities - Nov. 3 through Dec. 22.
(These will be further explained at the proper time.)
- e) Budgeting; Checking and Insurance

D. A written research project containing footnotes and a bibliography.

- a) 3 to 5 pages typewritten
- b) 8 to 10 pages handwritten

This project will concentrate on a student selected occupation, one which interests that individual student and may be of some value to him in later life.

V. MATERIALS

Field Trips
Speakers
Movies
Film Strips

Program Area: English

Author:

Course: Debate

School: Butler High

Date: June 1975

Debating is the art of organized arguing based on facts and evidence rather than forming a conclusion based on total emotional reactions. Debators will learn to think on their feet to organize their thoughts, ideas, and feelings in verbal speech patterns. The student of debate is representing his school in one of times most honored arts.

Materials

Vital Speeches

The library and resource centers

Kenneth Hance, "Adapting the Teaching Cycle to Debate",

Quarterly Journal of Speech, XXX, Dec. 1944, 444-50.

Carney Smith, "Practical Procedures in Coaching High School Debate",

Quarterly Journal of Speech, XXIX, April, 1943, 223..

Douglas Ehninger, Wayne Brockriede, Decision By Debate, Dodd, Mead and Co., New York, 1968

Georgia Debate Cards-P.O. Box 5027, Athens, Georgia 30604

Springboard Inc.-2910 Washington Ave., St. Louis Mo. 63103

Forensic Quarterly, O.H.S.S.L. Publication

Materials may vary according to the area of the topic.

SEMESTER OUTLINE:

- | | |
|--------|---|
| Week 1 | Introduce the squad to the objectives and values in debate. Give preliminary training of students to develop a "questioning mind." Develop an interest in problems of everyday life. Start the investigation of the question for debate. Make the tentative definitions of terms. Introduce students to debate materials in the library. Orientate them to the nature of evidence: facts and opinions of authorities. |
| Week 2 | Begin the specific search for evidence on the question. Study kinds of evidence, tests for evidence. Conduct round-table discussions with affirmative and negative groups; draw up outlines of possible cases. Present a demonstration debate using veterans. Make recordings of these speeches. Criticize and show up application of principles, use of argument and evidence. |
| Week 3 | Give instruction on the duties of affirmative and negative speakers in a debate. Discuss techniques of affirmative and negative debating. Conduct rounds of practice debates for the entire squad; use tentative pairings and cases. Give thorough criticism of all debates. |

SEMESTER OUTLINE CONT'D.

- Week 4 Formulate definite cases for affirmative and negative teams. Prepare speech outlines carefully to correspond to cases. Run off practice debates with one veteran-one novice teams. Conduct refutation drills stressing:
- A. Ways of handling arguments.
 - B. Methods of refutation.
 - C. Preparation of refutation outlines for meeting particular arguments.
- Week 5-6 Conduct intrasquad practice debates. Do intensive work on speeches, polishing composition and delivery. Enter practice tournament and individual interscholastic practice debates to give all debaters experience. Pair speakers and rotate sides to give them experience with both sides and different personalities. Note best team combinations.
- Week 7 Select the team or teams who are to debate in judged interscholastic debates. Polish case and delivery, giving detailed criticism in group situations; conduct individual conference. Point up the use of statistics; relationships of individual speeches to the whole case; check selection of material for running refutation and rebuttal points; work on techniques for summary. Give final instructions for first official-judged debates. Remaining semesters should be spent on further developing the debaters cases and used to polish and refine their present cases.

Program Area: English

Author:

Course: Establishment Hang Ups

School: Butler High

Date: June 1975

I. SCHEDULE

The class will meet in two small groups and two large groups a week. Class time will be equally divided between the presentation of topics through lectures and films and guest speakers and the discussion of these topics in small groups.

II. ACHIEVEMENT LEVEL

The class is open to any student with an interest in the problems the world faces today. The student will be expected to do some independent reading and research on the topics as well as class assignments.

III. EMPHASIS

Establishment Hang Ups is designed to make the student aware of his personal responsibility for his environment and his society.

IV. OBJECTIVES

1. To show the student what the establishment really is.
2. To help the student identify with his society.
3. To show the student constructive outlets for criticism and dissent.
4. To give the student a sense of responsibility for his own future.
5. To explore with the student the reflections of modern problems in modern writing.

V. PROJECT

Each student will be required to keep a scrapbook. In the scrapbook he should collect all pertinent news articles and magazines clippings etc. He should also note television programs he has watched, books he has read, and personal experiences which relate to the topics covered.

VI. SEMESTER OUTLINE

Week 1-4

Pollution

1. Assign individual readings in Silent Spring and Since Silent Spring.
2. Discussion topics: What is the establishment? What is my part in pollution? What are the effects of pollution on the community?
3. Have each student compile a list of specific concerns he would like to discuss.
4. Ask the students for suggestions on films, speakers, materials, etc.

VI. SEMESTER OUTLINE CONT'D.

- Week 1-4 5. Assign "By the Waters of Babylon".
6. Assign any current media coverage of pollution.
- Week 5 Generation Gap
1. Readings: "The Shimerda's", "On Running Away",
"Scars of Honor", "Advice to Youth".
2. Discussion topics: Is there a gap? What caused
it? Is there a remedy? What is the place of
an adult? Is this a new phenomenon?
3. Assign a paper in which the student expresses
his views on the generation gap.
- Week 6-7 Justice, Liberty and the Law
1. Readings: Revolution, Inherit the Wind
2. Discussion topics: What is the law? What
constitutes brutality? Where do your rights end?
3. Film: The Oxbow Incident.
4. Use any current trials or incidents in the news.
- Week 8 The New Morality and Society
1. Readings: Travels with Charley.
2. Discussion Topics: What is Love? What is
morality? What are the differences between new
and the old?
3. Assign a class project on a realistic moral code.
4. Poll the students as to their opinions on certain
moral issues.
- Week 9-11 Poverty
1. Readings: Edge Of Awareness, The Outnumbered
2. Discussion topics: Poverty and Misfortune, Poverty
and the press, Jobs for everyone, Hire the handi-
capped, Welfare-milestone or millstone?
3. Suggest to the students that they inspect their
community and look to areas of poverty. Ask
them to draw some conclusions about the area
and the reasons for its development.
4. Film: Harvest of Shame
- Week 12-13 Crime
1. Readings: In Cold Blood, Valachi Papers
2. Discussion topics: Organized Crime, Mass Murders.
Rehabilitation.
3. Ask for volunteers from each small group to
contact the Vandalia Police Station and acquire
figures on crimes in the community.
4. Project: A contract for independent study with
many choices of topics in this area should be
introduced.
- Week 14-15 Drugs
1. Readings: The Edge of Awareness, The Outnumbered
2. Discussion Topics: Why do they begin? How do
they begin? Are there any "safe" drugs? The users
and the penalties.

VI. SEMESTER OUTLINE CONT'D.

- Week 14-15 3. Film: Hatful of Rain
4. Encourage the students to talk freely. Help them air any misconceptions or erroneous opinions they might hold. Also be prepared for the student who will espouse the use of drugs, their harmlessness compared to their benefits, the ignorance of anyone who hasn't turned on, and will speak as if all his knowledge is from personal experience.

- Week 16-18 War and Death
1. Readings Hiroshima, War: An Anthology.
2. Discussion topics: The new Morality and the old war. What is our duty?
3. Ask the student to do a collage on war compiled from current magazines. Also ask them to compile a list on the direct and indirect influences of of the war upon them.

Texts:

Edge of Awareness

The Outnumbered

Silent Spring

War: An Anthology

Man in the Expository Mode #5

Man in the Expository Mode #6

ESTABLISHMENT HANG UPS
ASSIGNMENT SHEET - POLLUTION

Week 1 - Sept. 8-10

Lecture 9/8 Pesticides

A. Read Ch. 3 Silent Spring "Pesticides".

Week 2 - Sept. 13-17

Lecture 9/14 Water and Noise Pollution

Lecture 9/16 Wastes. Test Ch. 3 Pesticides

A. Read Ch. 4 Surface Waters and Underground Seas

B. Read Ch. 5 Realms of the Soil

Week 3 - Sept. 20-24

Lecture 9/21 Soil and Population

Lecture 9/23 Film

A. Read Ch. 8 And No Birds Sing

B. Read Ch. 14 One In Every Four

Week 4 - Sept. 27-Oct. 4

Lecture 9/28 Air and Thermal Pollution

Lecture 9/30 Film

A. Read Ch. 15 Nature Fights Back

B. Read Ch. 16 Rumbles of an Avalanche

Week 5 Oct. 4-Oct. 8

Lecture 10/5 Endangered Species

Lecture 10/7 Exam on all Pollution Topics

A. Read Ch. 17 The Other Road

B. Review for Exam

SAMPLE PROJECT FOR CRIME UNIT

This assignment should be four weeks long to allow the students time to compile all the material required and read the book.

To earn an A you must complete I, II, and five choices under III.

To earn a B you must complete I, II, and four choices under III.

To earn a C you must complete I, II, and three choices under III.

To earn a D you must complete I, II, and two choices under III.
No credit will be given for any less than this, nor will any credit be given for assignments that do not comply with the instructions.

I. Read and report (written or oral) on one of the following

My Shadow Ran Fast-Sands

In Cold Blood-Capote

The Problem Boy-364

Fifteen Clues-364

The Valachi Papers-Valachi

The Lawless Skies-364

Man Against Crime-353

Syndicate on the Sun-364

The F.B.I. Story-353

II. Choose a crime or criminal. Research and report on your choice-include newspaper clippings, bibliography, pictures and any other materials you may find.

III.

1. Read the Bill of Rights. Rewrite the articles in your own words.
 2. Research and write a report on prison life in Ohio and federal prisons.
 3. Research the difference between felonies and misdemeanors, list example and penalties for each.
 4. Do a research paper with bibliography (five sources) on any of the topics in this unit.
- All of the above are to be a minimum of two pages in length.
5. Collect all the magazine and newspaper articles you can find relating to the topics of this unit.
 6. Other activities you may wish to engage in only with the permission of the instructor.

ESTABLISHMENT HANG-UPS (CONTINUED)

BIBLIOGRAPHY

Pollution

Graham	<u>Since Silent Spring</u>
Stewart	<u>Not As Rich As You Think</u> , Houghton 1968 628S
DeBul	<u>The Enviornmental Handbook</u> , Ballantine, 1970
Herber	<u>Crisis in Our Town</u> , Prentice, 1965 614H
Kovab	<u>Dangerous Air</u> , Day 1967 628K

Poverty

Harington	<u>The Other America</u> , Macmillan 1964 339.4H
Simon	<u>Faces of Poverty</u> , Macmillan, 1968, 301S
Seligman	<u>Poverty - As a Public Issue</u> , Free Press, 1965 362.509S
Sherman	<u>Brothers of the Sea</u> , Little Brown, 1966 FS
Bagdikian	<u>In the Midst of Plenty</u> , Bacon Press 301.4B
Gronin	<u>A Song of Sixpence</u> , Little 1964 FC

Crime

Valachi	<u>Valachi Papers</u>
Puzo	<u>The Godfather</u>
Solomon	<u>The Problem Boy</u> , Ocean, N.Y. 364.368
Block	<u>15 Clues</u> , Doubleday, 1965 364.15B
Fish	<u>The Lawless Skies</u> , H.W. Wilson Co. London 364.1F
Fisherty	<u>Man Against Crime</u> , Lippincott, 1964 353.2F
McClaim	<u>Handbook on Combatting Crime</u> , National Text, (SS R.C.)364M
Messich	<u>Syndicate in the Sun</u> , Macmillan 1968 364M
Neal	<u>6 Against Crime</u> , Julian Messner, 1959 354N
Jurgen	<u>Crime and Science</u> , Harcourt Brace, 1967 364Y
Whitehead	<u>The F.B.I. Story</u> , Random House, 1956 353W
Burchard	<u>Stranded</u> , Coward McCann, 1967 FB
Bromberg	<u>How to Keep Out of Jail</u> , Watts, 1966 343B
Tully	<u>F.B.I.'s Most Famous Cases</u> , Morrow, 1965 T353.S
Disney	<u>The Hospitality House</u> , Doubleday, 1964 FW
Dostoevsky	<u>Crime and Punishment</u> , Bantam Book, 1958 FW
Bloch	<u>Famous Detectives</u> , Doubleday, 1967 364.12
Carson	<u>Delinquency and Crime</u> , J. E. Lippincett, 1967,136.7
Amous	<u>Delinquency Prevention</u> , Prentice Hall, 1967 136.7
Dannan	<u>The Law: It's On Your Side</u>

Law

Callahan	<u>Legal Status of Young Adults</u> , Oceana Pub. 1958 340C
Newman	<u>The Law of Civil Rights and Civil Liberties</u> , Oceana Pub. 1949
Peattie	<u>The Law, What It Is and How It Works</u> , Schuman, 1952
Asch	<u>Police Authority and the Rights of the Individual</u> , Arco, 1967
Fish	<u>The Lawless Skies</u> , Putnam, 1962 364.1F
Kuchler	<u>Law of Marriage and Divorce</u> , Oceana Publishers, 1961 347K
Tunis	<u>Silence Over Dunkirk</u> , Wm. Morrow Co. 1962 FT

ESTABLISHMENT HANG-UPS (CONTINUED)

BIOGRAPHY CONT'D.

Drugs

Cain	<u>Young People and Drugs</u> , Day Co. 1969 613.82 C135Y
Fort	<u>Pleasure Seekers</u> , Bobbs, Merrill Co., 1969 613.33 F736P
Geller	<u>The Drug Beat</u> , Cowles Book Co., 1969 613.83 G318D
Smith	<u>Escape to Nowhere</u> , N.C.A. Washington D.C., 1967 613.83 S664D
Backman	<u>Yearbook of Drug Therapy</u> , Yearbook Publishers, 1955 615.B.MS R.O.
Hantoff	<u>A. Dr. Among the Addicts</u> , Rand McNally 1968 615H
Hyde	<u>Mind Drugs</u> , McGraw Hill, N.Y.C. 1968 615H
Modell	<u>Drugs</u> , Life-Time 615M
Burn	<u>Drugs, Medicine and Man</u> , Scribner 1962 615 1B

FIILMS AND FILMSTRIPS:

Pollution

Montgomery County Film Center:

Forest Murmurs 9"
 Nation of Spoilers 11"
 Food and People 25"
 Air Pollution 11"
 House of Man Our Changing Environment Part I 17"
 House of Man Our Changing Environment Part II 11"
 Challenge of Urban Renewal 28"

Dayton Public Library

Problems of Conservation: Air 15"
 Nature's Half Acre (Disney) 35"
 The Green City 22"
 Water: A Pattern of Life 28"
 Water: Old Problems and New Solutions 28"
 The Third Pollution: Trash 28"

Butler: A.V.R.C.

Wisdom of Wildness - Linbergh

Generation Gap

Montgomery County Film Center:

Smalltown U.S.A. 27"

Dayton Public Library

Have I Told You Lately That I Love You 20"

Laws and Riots

Montgomery County Film Center

Bill of Rights Series -

I Justice, Liberty and Law 22"
 II Search and Privacy 22"
 III Speech and Protest 22"
 IV Interrogation and Counsel 22"
 Anne Hutchinson 50"
 Changing the Law 23"

ESTABLISHMENT HANG-UPS (CONTINUED)

FILM AND FILMSTRIPS CONT'D.

New Morality

Montgomery County Film Center
Early Marriage 26"

Dayton Public Library
The Detached Americans 33" epathy
Books on Trial 30"

Poverty

Montgomery County Film Center
Superfluous People Parts I and II 54" each

Dayton Public Library
Food for a Modern World 21"
Harvest of Shame 55"
The Cities: To Build for the Future 54"
The Captive 28"
The War on Poverty
Walk With Me (handicapped) 25"

Crime

Montgomery County Film Center
Crime in the Cities 30"
Why Vandalism 16"
Right or Wrong 11"
Criminal Justice in the U.S. 32"
Vandalism: Crime or Prank 5"

Drugs

W.I.N.G. Presentation

Montgomery County Film Center
Drugs and the Nervous System 16"
L.S.D. Insight or Insanity 18"
Marijuana 30"
Narcotics Why Not 15"

Dayton Public Library
Narcotics: The Inside Story 12"
Hooked 20"

Butler: A.V.R.C.
Marijuana: What Can You Believe 34" approx.
L.S.D.: The Inside Story 34" approx.

War

Montgomery County Film Center
Why Vietnam? 32"
Decision to Drop the Bomb 35"

ESTABLISHMENT HANG-UPS (CONT'D.)

FIIMS AND FILMSTRIPS: (CONT'D.)

War

Dayton Public Library

Alone Unarmed and Unafraid 28" (Vietnam)

Ten Seconds that Shook the World 54"

OTHER RESOURCES

Polution

Miami Conservancy District 2231271

Aullwood Farms 890-2963 (Jack Wood)

Audubon Society

Montgomery County Air Pollution Board 268-1671

Planned Parenthood

Abortion Counseling Service

Law and Riots

National Guard

Poverty

Operation Breadbasket

Welfare

Crime

Vandalia Police Department 898-5868

Program Area: English

Author: L. Fusco

Course: Detective Fiction

School: Butler High

Date: June 1975

I. GOAL:

To appreciate the form and characteristics of detective fiction.

II. OBJECTIVES:

To understand the short story form as used in Detective Fiction
To think about the limits of a detective story
To discuss the students attitudes toward Detective Fiction
To analyze and deduce solutions to problems
To isolate and evaluate the major types of Detective Fiction

III. SEMESTER OUTLINE:

Week 1 - 6

To write a short detective story
Discriminate the general categories of Detective Fiction short stories
List the characteristic that identifies Det. Fiction short stories

Readings: Crime and Detection Anthology

Week 6 - 18

Four novels/titles available
1. Agatha Christie - Hercule Poirot mystery
2. Gothic mystery
3. Perry Mason
4. Sherlock Holmes
Demonstrate the common characteristics of Detective Fiction novels
Locate the climax of each novel
Evaluate the effectiveness of the author's technique
Recognize standard characters of Detective Fiction novels

IV. INSTRUCTIONAL RESOURCES:

Texts

Crime and Detection Anthology
Hound of the Bashervilles

To Be Purchased by the Student: Three novels

Television: Detective movies and series

V. SUGGESTED APPROACHES:

Write a short story
Solve puzzle calling for deductive reasoning
Draw a favorite scene or character
Anagrams of character names
Write a progressive story. Each student will contribute a sentence

VI. EVALUATION:

Objective and essay tests
Oral questioning
Class participation
Projects
Outside reading
T.V. projects

Program Area: English

Author:

Course: Science Fiction

School: Butler High

Date: June, 1975

I. SCHEDULING:

Scheduling is very important to this course. Since the frontiers of science are constantly being expanded, it is necessary to use current material. Feature length movies are a good source of such material; therefore, a large group meeting of four mods is scheduled each week to allow for uninterrupted viewing of films. Two small group meetings per week are scheduled to allow the student to participate in group discussion and receive individual attention from the instructor.

II. ACHIEVEMENT LEVEL:

This course is designed to appeal to a wide range of students. Since achievement does not necessarily indicate a creative or imaginative potential, the slower student can benefit from the stimulation of this class in addition to making a unique contribution to the group. The more advanced student will be able to explore abstract areas and expand his awareness of this new current in literature.

III. EMPHASIS:

The major emphasis in this course will be upon expanding the customary boundaries of the imagination. While the basic skills will be stressed, the course is designed to encourage students to view the problems which affect mankind from fresh perspectives.

IV. OBJECTIVES:

1. To provide the student with an awareness that science fiction writers are dealing with the same basic issues with which writers have always dealt.
2. To allow the student to express himself in the realm of "what if" thinking.
3. To provide a reading experience in an area which is enjoyable to the student.
4. To provide a setting in which the student can expand his awareness and broaden his imagination.

V. SEMESTER OUTLINE:

General

Since students in this course are phase 1 - 5, some special methods must be used in teaching the course. Small quizzes should be used whenever possible. The lower level student does not retain information for a long enough time to use unit tests. Whenever possible in the reading and discussion small groups, assign individual unit type activities where the slower student can make a good showing. The slower student will probably not be lacking in imagination or manual skills simply because his level is lower so every effort should be made to utilize the skills he does have.

Week 1

Small Group #1 - 1 What is science fiction? What pieces of literature are proper in a study of the subject? Activity: Each student in the small group will recount orally their favorite episode or story in science fiction.

Small Group #2 - 1 Continue story telling, after discussing "The Jam".

Lecture #1

Show movie, An Occurrence at Owl Creek Bridge (27 minutes B/W available from Montgomery County Film Center)

Play record of radio play "The Hitch-Hiker". Quiz over An Occurrence at Owl Creek Bridge and "The Hitch-Hiker".

Assign "The Wish" for small group #1 next week and "Zero Hour" for small group #2.

Week 2

Realism in Science Fiction: Strange Children.

Small Group #1 - 2 Discussion of "The Wish".

- A. It is real except for end. Only one item makes it science fiction.
- B. Ending
 1. Have students imagine they are the mother. What does she see when she comes into the house?
 2. Why does the boy cry out in terror?
- C. Overall
 1. Why the title?
 2. Trace the "I'll do so and so if I can have my wish" in literature.
 3. Why the reference to the little boy s having been lost?

Small Group #2 - 2 "Zero Hour" discussion.

1. Why is this story so frightening?
2. What do the parents see when they open the door? (tall blue shadows).
3. How do you explain the lack of perception on the part of the parents that they would allow this to happen?

Lecture #2

Have students write an ending for one of the real life situations which you provide. (Sheet attached) Announce that the paper will be graded for creativity only, and then be sure that this is the only basis used.

Assign The Witch of Coos
 Her Strong Enchantments Failing Group #1
 La Belle Dame Sans Merci
 A Night in Odessa

 The Snake Women
 The Mermaid s Comb Group #2

Week 3

Strange Women in Science Fiction: To learn suspension of disbelief.

Small Group #1 - 3

- A. "The Witch of Coos". Use approach on study sheet attached.
- B. "Her Strong Enchantments Failing".
 - 1. What is happening in this poem?
 - 2. What kind of woman do you think the 'Queen of air and darkness' might be? Why is she able to tell the young man that if he kills her, he will die tomorrow?

Students should bring together the elements in the poem - the Queen as a creature of air and darkness, her enchantments and her poisons; and her foreknowledge of the young man's death to realize that Houseman may be writing about a witch. Some students may be able to perceive a second level of interpretation - that there is a kind of magic and danger in some women's fascination. Encourage examination of this alternative as well.

- C. "A Night in Odessa"
 - 1. Picture of the life in Odessa.
 - 2. Werewolf theme.
- D. "La Belle Dame Sans Merci"
 - 1. This is a love story. Who are the lovers?
 - 2. Describe La Belle Dame.
 - 3. What has happened at the end of the poem?
 - a. Is the young knight dead, and sentenced to wander in the forest forever?
 - b. Did he just fall asleep and dream the whole story?

Some students may be mature enough and sophisticated enough as readers for the instructor to raise with them the question of whether the poet may also have had in mind the real-life enchantment young men may fall into if they fall deeply in love: then, too, time passes and the real world fades.

Small Group #2 - 3

- "The Snake Women" - "The Mermaid's Comb"
 - A. Are they fairy tales?
 - B. How are they alike? Different?
 - C. Discuss the main character in each story.

Lecture #3

Show movie, Burn, Witch, Burn. (eighty minutes, B/W)

Week 4

Robot vs. Man

Small Group #1 - 4

- Use the television play, The Lonely, as material. Pass out information sheet on camera shots. Go over the effect of camera angle and how it is used to heighten interest. Use 2 examples.
 - A. p. 75. Corry's face as he stares into the box.
 - B. p. 90. Allenby destroys Alicia.
- Read at least part of the play as a dramatic reading with four characters.

Small Group #2 - 4 A. Have students write two short paragraphs in class as follows:

1. What does a man need to exist?
2. What does a man need to live?

B. List on board as elicited from students:

Man's Needs

To exist

1. food
2. shelter
3. water
4. clothing

To Live

1. love
2. companionship
3. values
4. feelings

Lecture #4

Show Seconds. (106 minutes, B/W)

Week 5

Robot vs. Man

Small Group #1 - 5 "I, Robot"

1. Consider the stages of Adam Link's development. (use chart on board)
2. Can a robot be more human than a man? In what way? As preparation for "Who Can Replace a Man?" read story. If you could turn over all your chores to robots, how many would you need? List them in three columns under the following headings: (1) Task, activity performed, (2) Name of machine and description, (3) Class - rate them 1 - 10. 1 is smartest.

Small Group #2 - 5 "Who Can Replace a Man". Discussion questions:

1. You saw various classes of robots in the story and how they reacted and communicated with each other. How closely do these classes of robots resemble classes of people?
2. Are we also divided into classes according to the type of brain we have? According to what we do?
3. How did the Class One robots use the Class Five robots? Could each class have survived by itself? Why not? What does your answer tell us about the dependence of people and groups of people?
4. At the end of the story we find the answer to the question, 'Who can replace a man?' What is the answer? How does the end of the story show you the answer?

The end of the story suggests that no matter how intelligent or powerful the machines may be, they cannot replace man. The author emphasises this idea by showing the machines yielding to a starving man - a man who is physically completely helpless. They yield because although man may be weaker than the machines, he is intellectually stronger. He created the machines and gave them their only reason for existing - to serve him. The machines depend on man for the order that his command of them establishes.

Lecture #5

The Power (100 minutes - color)

Week 6

Journey into Space. Short story vs. essay.

Small Group #1 - 6 "The Cold Equations" Discussion. Stress that this is a short story. 1. the plot is irregular, 2. the stress is on character. As we go into space, computations are so accurate that we must obey the decision of the computer. There are no allowances for emotion so man must continue to feel because the machine cannot.

Small Group #2 - 6 "Going into Space"
Stress that this is an essay as contrasted with the "Cold Equation"/ Have class list differences between essay and short story. Add to material in essay any material from recent space exploration. Emphasize that science fiction must be current or ahead to be valid.

Lecture #6 When Worlds Collide (82 minutes - color)

Week 7 Elements of the Short Story

Small Group #1 - 7 "There Will Come Soft Rains"
This story is good for teaching irony. Read some examples of short ironical pieces to further illustrate irony. (Examples on p. 263 of teacher's manual)
Discuss all elements of the short story as they appear in this story, "The Race of the Gods".

Lecture #7 The Elements of the Short Story
Characteristics of major science fiction writers.

Week 8. The Birds

Small Group #1 - 8 Read the long story, "The Birds" aloud in class during this small group meeting. Tell students to follow the three lines of the story as they finish reading it.
1. Bird's actions
2. The reasons for the bird's behavior
3. People's attitudes toward the bird's behavior.

Small Group #2 - 8 Finish "The Birds". Discuss the basic elements found in this longer short story. Hand out reading schedule for Alas, Babylon

Lecture #8 Fail Safe (111 minutes B/W, Twyman)

Week 9 Alas, Babylon

Small Group #1 - 9 Start discussion by pointing out that the book while it is science fiction, is very realistic. Relate to Fail Safe. Discuss possibilities for error in our system. Talk about the DEW line and anti-missile missiles.

Small Group #2 - 9 Continue discussion started in Small Group 1. Students are very interested in this area. Between S.G. 1 and 2 they might be required to read an authority regarding the possible effect of nuclear attack on our society and share this with the group.

Lecture #9 Lecture and movie from Civil Defense regarding nuclear attack and effects.

Week 10

Small Group #1 - 10 Talk about isolated situation device in literature. Cover introduction to book.

Small Group #2 - 10 Continue discussion. Cover characters and setting. List characters on board as they exist in the first part of the story. Allow them to remain and add character changes as they occur in the novel. Talk about natural man as he exists in literature.

Lecture #10 Mid-point test on Alas, Babylon. Have students write paper on effect of a nuclear attack on Vandalia as essay question. Grade for original thought.

Week 11

Small Group #1 - 11 Discuss developments in Alas, Babylon. Check character development.

Small Group #2 - 11 Finish discussion of Alas, Babylon.

Lecture Final test on Alas Babylon. Give students paper to write regarding their choice of people to inhabit a post-nuclear attack world with them.

Give out books, Illustrated Man and also reading sheet.

Weeks 12 - 15

Illustrated Man

During the four weeks reading time set aside for this book, use discussion of the different stories as the basis for the small groups. Vary the methods used such as having selected students responsible for various story discussion, acting out some stories, reading some aloud, and role playing others. Some may be illustrated both with manual projects and bulletin boards. If the small group has lower phase students, these activities could be counted as extra credit.

Lecture Four movies will be shown during this time. Suggestions are:
1. Planet of the Apes (112 minutes, color, Films, Inc.)
2. The Time Machine (103 minutes, Color, Films, Inc.)
3. The Day the Earth Stood Still (92 minutes B/W Films, Inc.)
4. Picture of Dorian Gray (111 minutes B/W Films, Inc.)

Weeks 16 - 18

At the end of the reading time for Illustrated Man, provide students with an opportunity to select a science fiction book of their choice. This may be done by a field trip to a local wholesale house or by a book fair held in the school. Small group-wide instruction is encouraged, but teacher may elect to have students vary choices in line with their reading ability. Method of

instruction during this time will vary with books being covered. Since it would be impossible for the teacher to handle instruction on each book, this is a good time to give students the practice in handling a group. The teacher must be sure to keep tight control of the situation, however, as it can degenerate very rapidly depending upon the group composition. Some basic group dynamics instruction would be valuable to the leaders. Leaders may change according to schedule.

Lecture

During this time video taped films may be used or additional films chosen. It is difficult to pre-determine applicability of films with such a wide range of book selection. Student choice should be utilized whenever possible.

MATERIALS

To be furnished by the school:

Smiley et. al. Something Strange, The Macmillan Company, 1969.

Bradbury, The Illustrated Man

Frank, Alas, Babylon

To be purchased by the student:

An additional book of the student's choosing.

Movies

An Occurrence at Owl Creek Bridge

Burn, Witch, Burn

Seconds

The Power

When Worlds Collide

Fail Safe

Planet of the Apes

The Time Machine

The Day the Earth Stood Still

Picture of Dorian Gray

Related Books Available in School Library

1. Burdick & Wheeler, Fail Safe, Dell Publishing Co. 1962 (E.R.C.)
2. Verne, 20,000 Leagues Under the Sea, Bantam, 1962 (E.R.C.)
3. Bradbury, The Martian Chronicles, Bantam, 1946. (E.R.C.)
4. Anderson, Time and Stars, Doubleday, 1964.
5. Anderson, The Trouble Twisters, Doubleday, 1966.
6. Asimov, Asimov's Mysteries, Doubleday, 1968.
7. Asimov, Fantastic Voyage, Houghton, 1966.
8. Biggle, The Rule of the Door and Other Fanciful Regulations, Doubleday, 1969.
9. Clarke, The Other Side of the Sky, Harcourt, 1958.
10. Clarke, Prelude to Mars, Harcourt, 1965.
11. Clarke, Time Probe: The Sciences on Science, Delacorte, 1967.
12. Heinlein, Starship Troopers, Putnam's Sons, 1959.
13. Jameson, Bullard of the Space Patrol, World Publishers, 1951.
14. Knight, Beyond Tomorrow, Harper, 1965.
15. Norton, Catseye, Harcourt, 1967.
16. Nourse, The World Between, McKay, 1967.
17. Norton, Operation Time Search, Harcourt, Brace & World, 1967.
18. Verne, Journey to the Center of the Earth, Dodd, Mead, 1959 (2 copies)
19. Heinlein, Citizen of the Galaxy, Scribner's Sons, 1957.

Related Books Available at Branch Library

1. Anderson ed. Nebula Award Stories Four, Doubleday & Co. 1969.
2. Asimov, The End of Eternity, Doubleday, 1955.
3. Asimov, Foundation, Doubleday, 1951.
4. Asimov, Foundation and Empire, Doubleday, 1952.
5. Asimov, Second Foundation, Doubleday, 1953.
6. Asimov, Triangle, Three Complete Novels, Doubleday, 1952.
7. Anderson, Agent of the Terran Empire, Chilton, 1965.

8. Anderson, Ensign Flandry, Chilton, 1966.
9. Anderson, The Star Fox, Doubleday, 1965.
10. Anderson, 7 Conquests, Macmillan Co. 1955.
11. Anderson, The Trouble Twisters, Doubleday, 1966.
12. Boucher, The Compleat Werewolf, Simon and Schuster, 1969.
13. Campbell, ed. Analog 2, Doubleday, 1964.
14. Campbell, Analog 3, Doubleday, 1965.
15. Campbell, Analog 5, Doubleday, 1967.
16. Campbell, Analog 7, Doubleday, 1969.
17. Clarke, A Fall of Moondust, Harcourt, Brace & World, 1961.
18. Clarke, The City and the Stars, Harcourt, Brace & World, 1953.
19. Clarke, Time Probe: The Science in Science Fiction, Delacorte, 1966.
20. Heinlein, Three by Heinlein: The Puppet Masters, Waldo, Magic, Inc., Doubleday, 1940.
21. Heinlein, The Moon Is a Harsh Mistress, Putnam's Sons, 1966.
22. Heinlein, The Past Through Tomorrow, Putnam's Sons, 1967.
23. Heinlein, Orphans of the Sky, Putnam's Sons, 1964.
24. Frank, Forbidden Area, Lippincott, 1956.
25. Frank, Alas, Babylon, Lippincott, 1959.
26. Nourse, Rocket to Limbo, David McKay, 1957.
27. Magidoff, (Comp.), Russian Science Fiction, New York University Press, 1969.
28. Moskowitz, (Ed.), Science Fiction by Gaslight, World, 1968.
29. Silverberg, Parsecs and Parables, Doubleday, 1970.
30. Silverberg, Man and Machine: Ten Stories of Science Fiction, Meredith, 1968.
31. Silverberg, Three for Tomorrow, Meredith, 1969.
32. Silverberg, Tomorrow's Worlds: Ten Stories of Science Fiction, Meredith, 1967.
33. Clarke, The Other Side of the Sky, Harcourt, 1958.
34. Clarke, Sands of Mars, Gnome Press, 1952.
35. Early, Encounters with Aliens, Sherbourne Press. 1968.

36. Harrison, Worlds of Wonder, Doubleday, 1969.
37. Heinlein, The Star Beast, Scribner, 1954.
38. Janifer, Master's Choice, Simon & Schuster, 1966.
39. Knight (ed.), A Century of Great Short Science Fiction Novels, Delacorte Press, 1964.
40. Merril, SF; The Best of the Best, Delacorte Press, 1967.
41. Nolan (ed.), A Wilderness of Stars, Sherbourne Press, 1969.

Related Books Available in the Classroom

(Author's name omitted)

Great Stories of Space Travel
 Twilight Zone Revisited
 Dune
 Catseye
 The Hobbit
 Fellowship of the Ring
 Science Fiction Stories
 Fahrenheit 451
 Best Science Fiction of 1970
 The Earth is Room Enough
 The October Country
 Daybreak 2250 A.D.

1. Asimov Pebble in the Sky, Bantam
2. Hersey The Child Buyer, Bantam
3. Hoyle & Eliot A for Andromeda, Crest Book
4. Miller A Canticle for Leibowitz, Bantam
5. Heinlein The Day After Tomorrow, Signet
6. Frank Alas, Babylon, Bantam Book
7. Bulmer The Star Venturers, Ace Publishing Co.
8. Koontz The Fall of the Dream Machine, Ace
9. Petaja Lord of the Green Planet, Ace
10. Purdom Five Against Arlane
11. Howard & DeCamp Conan the Ursurper, Lancer Books
12. Edwards Stranger than Science, Bantam
13. Michell The Flying Saucer Vision, Ace
14. Charbonneau No Place on Earth, Doubleday, 1958.
15. Wells The Invisible Man, Scholastic Book Service

16. Van Vogt Destination: Universe, Berkley Publishing Co.
17. Bradbury The Illustrated Man, Bantam Books
18. Bradbury Golden Apples of the Sun, Bantam (2)
19. Bradbury R.is for Rocket, Bantam Books
20. Van Vogt The Voyage of the Space Beagle, McFadden
21. Norton Three Against the Witch World, Ace
22. Norton The Stars are Ours, Ace
23. Norton Eye of the Monster, Ace
24. Simak The Worlds of Clifford Simak, Simon and Schuster, New York
25. Mills Ed. The Best from Fantasy and Science Fiction, Doubleday

Program Area: English

Author:

Course: Film Criticism

School: Butler High

Date: June 1975

I. SCHEDULE

Major full length and selected short films chosen for theme, technique, genre, adaptation, and overall effectiveness as a visual medium will be shown in a four mod. block (approximately 112 minutes) once a week. Two mod (approximately 56 minutes) discussion and evaluation meetings will be held twice a week. Students will also be expected to utilize an additional two mods for related reading and writing assignments.

II. ACHIEVEMENT LEVEL

Film Criticism is designed for all students who are interested in film as a media of communication and entertainment. The student must be willing to express his attitudes about film in both an oral and written manner. A contract format will be utilized to allow the more ambitious student to achieve a more elaborate and well-rounded education in the area of film. The details of this format will be discussed in the later portion of this outline.

III. PRIMARY OBJECTIVES

1. To expose students to the following film styles and types:
 - a. The film classics
 - b. The comedy
 - c. The western
 - d. The documentary
 - e. Foreign film
2. To show students the effectiveness of film and how it may be used as an educational device.
3. To teach students the language of film i.e. photography, editing, sound, lighting, and directing and illustrate how each of these help contribute to the overall effectiveness of film.
4. To explore and discuss the following social themes contained in many contemporary films.
 - a. Telling It Like It Is
 - b. Meaning of existence
 - c. Man in Society: The System
5. To show the relationships between the printed word and the visual image. Each student will come to see the similarity between some literary form and their counterparts in film.
6. To encourage students to react openly and honestly either in a written or oral manner to all that they see.

IV. SEMESTER OUTLINE

Weeks 1 - 2

Purpose: An in depth look at man's struggle to find meaning in his own existence.

To familiarize students with film language and film techniques.

Films: On the Waterfront

IV. SEMESTER OUTLINE CONT'D.

Films: I Never Sang for My Father

Approaches: Discussion and interaction relative to characterization and theme.

Discussion of techniques used to convey film-maker's purpose.

A look at a variety of reviews written about each film and a discussion of the validity of each. Written critiques on one or two of the films shown. (This will depend on the contract agreement.)

Week 3

Purpose: To look at the cinema in its infancy by examining one of the most important films of all time.

Film: Birth of a Nation

Approaches: Discussion of this film's impact upon the future of entire film industry. Presentations in class of information on D.W. Griffith and other early influential directors.

Weeks 4 - 5

Purpose: To examine comedy in film. A look at W.C. Fields' most important work as well as the use of satire in the modern film comedy.

Films: Never Give a Sucker an Even Break

Vagabond

The Russians are Coming, The Russians are Coming

Approaches: Presentation in class of critical reviews on each film.

Discuss the differences and similarities between "old" and "new" comedy. A study of Fields and his contemporaries. What made them so great.

Weeks 6 - 7

Purpose: To study what are considered to be film classics and examine the performances of two great actors in their respective roles.

Films: Citizen Kane

African Queen

Approaches: A second look at portions of each film by way of video tape. Presentation in class of critical reviews on each film.

Weeks 8 - 9

Purpose: To compare and contrast the John Ford Western of the 1950's with the more realistic modern western of the early 1970's

Films: She Wore a Yellow Ribbon

Soldier Blue

Approaches: Presentation in class of pertinent information about director John Ford. Discussion of the importance of violence in film.

Is it necessary or is it harmful to the viewer?

Examine critical reviews on each of the films.

Discuss the historical accuracy of each film. Which side of the story is the truth?

Week 10

Purpose: To compare and contrast the literary form of the novel with its visual counterpart.

Film: Lord of the Flies

Approaches: Oral and written discussion of plot, style, characterization, theme and symbolism in both the novel and the film.

IV. SEMESTER OUTLINE CONT'D.

Week 11

Purpose: To carefully study a modern play and its film counterpart.

Film: Inherit the Wind

Approaches: Written and oral discussion of theme, characterization and development of imagery in both the play and the film.

Week 12

Purpose: To familiarize students with a foreign film and its importance as an art form.

Film: Two Women

Approaches: Discussion of film's content, theme and technical uses.

Week 13

Purpose: To expose student to the documentary and show its effectiveness as an art form.

Film: Four Days in November

Approaches: Analyze the technical approaches used in a documentary and compare and contrast them with those used in other film form.

Examine the film's content to determine the value of the film as a method of informing.

Weeks 14 - 15

Purpose: To study the talents of a famous contemporary director, Arthur Penn by examining two of his earlier works The Chase and Bonnie & Clyde.

Films: The Chase

Bonnie & Clyde

Approaches: Discuss in depth the director's role in the making of a film and decide some criteria for good direction.

Presentation of pertinent information about Mr. Penn. Emphasis the variety of films he has directed.

Weeks 16 - 18

The final three to four weeks will be devoted to the discussion and evaluation of student films made by members of the Film Production and Film Exploration classes. In addition, this time will be used for presentation of any film projects by students of Film Criticism.

List of Selected Films

On the Waterfront

I Never Sang for My Father

Birth of a Nation

Never Give a Sucker an Even Break

Vagabond

Russians are Coming, The Russians are Coming

Citizen Kane

African Queen

She Wore a Yellow Ribbon

Soldier Blue

Lord of the Flies

Two Women

Four Days in November

The Chase

Bonnie & Clyde

V. MATERIALS

- Bluestone, George. Novels Into Film. Berkeley: University California Press, 1968
- Kuhn, William and Robert Stanley, Exploring the Film. Dayton: George A. Pflaum, Publisher, Inc., 1968
- Macklin, Anthony, Film Heritage. Dayton: Jack Behrle Printing Co.
- Marcus, Fred and Sheridan, Marion, The Motion Picture and the Teaching of English. New York: Meridith Corporation. 1965.
- Whitaker, Rod. The Language of Film. New Jersey: Prentice-Hall, Inc., 1970

Course Requirements Per Nine Week Period

Contract A

1. See all films and participate in class discussions
2. Do all reading and writing assignments given throughout the nine weeks.
3. Choose any four films shown and write a 2 - 3 page critique on each.
4. Choose any four films shown and present a professional critic's view of each to the class. (Try to vary the critics that you choose so that you may experience of variety of critical styles)
5. Do two major projects on any aspect of film. Guidelines and topic suggestions will be given at a later date.

Contract B

1. See all films and participate in class discussions.
2. Do all assigned readings and writings.
3. Choose any three films shown and write a 2 - 3 page critique on each.
4. Choose any three films shown and present a professional critic's view of each to the class.
5. Do one major project on any aspect of film.

Contract C

1. Same as A & B
2. Same as A & B
3. Choose any two films shown and write a 2 - 3 page critique on each.
4. Choose any two film shown and present a professional critic's view of each to the class.
5. Same as B

VI. EVALUATION

Each student must predetermine which contract grade he will strive to achieve. If he or she chooses A then he or she must complete all the requirements of the contract and accumulate a total number of points equivalent to an A grade. If the student completes all requirements but does not attain a sufficient amount of points then the A grade will not be received. Therefore, it is possible to contract for an A and still receive a B, C, D or F grade. In other words, quality as well as quantity is important. The same procedure applies to Contracts B and C.

Program Area: English

Author:

Course: Film Explorations

School: Butler High

Date: June, 1975

I. SCHEDULE:

Major films chosen for theme, technique, visual literacy and as a medium of communication will be shown in a four mod block once a week. Two mod discussion and laboratory meetings will be held twice a week. Students will also be expected to utilize time after school and on weekends for film planning and production.

II. ACHIEVEMENT LEVEL:

Film Explorations is designed for all students who are interested in film as a media of communication and entertainment. The student who selects film must be willing to express his attitudes about films in both written and oral critiques, and he must be willing to be an active participant in the making of a film with sound track of five minutes minimum length. The course not only provides opportunity to discuss techniques and meanings of quality films, but also provides the students the opportunity to participate in the various processes of filmmaking thus enabling them to understand the media rather than being manipulated by it.

III. EMPAHSIS:

A study of the motion picture and its techniques as a form of art and as an effective educative media. Films of varying lengths and types will be shown and discussed. Each student is expected to participate in the making of a film the minimum of five minutes in length.

An Integrated Approach to the Teaching of Film and Literature

"Primarily, film has been used in the schools as an audio-visual aid Film in such cases acts merely as a "handmaiden" to the material in which the teacher is really interested. It is unlikely that this approach to film has resulted in enhancing student appreciation of the medium. In fact, it has probably done just the opposite.

Another approach to film study was spawned by McLuhan and his disciples. Their incessant bombardments are sometimes called the Marshall Plan, or McLunacy by those less generous. At its extreme, this approach manifests itself in attempts to inundate the student in media. Don't interpret. Don't analyze. Just fill the classroom with films, T.V., records, strobe lights, and let the students react as they will. The teacher using this approach acts as a non-interfering anthropologist watching the primitifs perform rites which we outsiders from the pre-electronic generation can never fully understand.

Thirdly. . . cinema arts and film-making. . . frequently are combined in the classroom and tend to treat film in a highly specialized way. The cinema art approach usually concern itself with the history, aesthetics, appreciation and even the economics of film, while the film-making approach deals with technique and production. . . .

The fourth approach integrates the study of film with the study of literature. It is this approach I find most viable. To me, film is an art form, like literature, and is worthy of study in and for itself. Paradoxically enough, despite its uniqueness, the study of film can be meaningfully integrated with the study of literature so that students can see how each medium works and can explore the similarities and the differences between the two media. When students study film and literature together, they are able to understand not only the meaning or message of a particular work of art, but also how each medium works - what it is forced to do, what it is able to do most successfully, and what it seems unable to do

. . . . Both literature and film are liberating arts; they are part of the humanities. They make the viewer or reader aware of his own inward life and of outward realities. Both, as Northrop Frye says of literature, develop and educate the imagination. Both film and literature present us with an artist's ordering of the chaos of human experience . . . the poet, the novelist, the film-maker, uses the pen or the camera to express a particular attitude towards some aspect of human experience.

Another similarity is that in most cases literature and film tend to be content oriented. With exceptions of course, both media make extensive use of the narrative mode. Both require cognitive participation in order to have the reader or viewer understand them. Finally, both film and literature frequently offer some form of entertainment.

When exploring relationships between film and literature, one must also examine the very basic differences between the two media. To state that words are the fundamental tool of literature and pictures that of film is, for all of its obviousness, an important distinction. Just as a picture of a horse is not the horse itself, so the picture is also different from that image evoked by the word horse, no matter how many modifiers the word may have. The imagination evoked by literature is qualitatively different from that evoked by film.

Film, because of its immediacy and its appearance of concreteness, usually deals more successfully with actions than with thoughts. Literature, on the other hand, deals with thoughts and abstractions just as easily as it deals with actions

One further difference between the two media exists in their handling of time and space. Whereas literature tends to convey time by the use of tense, film tends to convey time by the manipulation of space. In film, everything, even a flashback, happens as we watch it

The course does not attempt to make professional film-makers of the students. We are more interested in the process than in the product of film-making. By making a filmic statement, the students are forced to consider some of the medium's basic aspects such as camera angles, lighting, perspective and editing. They are, in short, as is the writer or the film-maker, ordering the chaos of their experiences. They are learning to appreciate what is involved in making a coherent statement in either medium. . . ."

John Stuar Katz, Ph.D.
Ontario Institute for Studies in
Education
University of Toronto
(these are excerpts from the paper
delivered at the Annual Convention
of CCTE, Calgary)

IV. GOAL STATEMENT

By making a filmic statement, the students are forced to consider some of the medium's basic aspects such as camera angles, lighting, perspective and editing. They are, in short, as is the writer or the film-maker, ordering the chaos of their experiences. They are learning to appreciate what is involved in making a coherent statement in either medium.

Rationale and Primary Objectives

Film is a distinct medium, an art not fundamentally the same as poetry, fiction, painting, sculpture, etc. It is the one medium that involves more young people than any other.

One primary objective is to bring this medium as completely as possible into the classroom. Students who are constantly exposed to the medium of film and television must somehow be brought to an awareness of its method, its meaning, and its possibilities. It is no longer enough to prepare students in the areas of reading and writing; though both literature and composition ought to be helped in their efforts to come to terms with this visual experience. Without this awareness they would perhaps become puppets manipulated by the impressionistic techniques of T.V. and screen, and the impressionistically-motivated behavior acted out in the streets around them everyday. At the same time the principle that film is an artistic medium of expression and not merely a scientific miracle which puts images on celluloid, should remain one of the central working concepts throughout the course.

That students understand film as a medium of artistic expression, the students become, if they are not already so, visually literate, that they be capable of distinguishing the jejune film from the significant are three basic objectives of film study.

Visual Literacy

How does a picture convey meaning?
Grammar of a picture
Reading of a picture
Composition, texture
Language of cinema
The sequence of shot in the visual narrative
The photo essay
Understanding visual narrative techniques

Film as a Medium Communication

Compare with television
Compare with print, i.e. short story, novel, etc.
Compare with radio
Techniques and vocabulary
Differences between film and reality
Differences between media and reality
Compare with fine arts
Film genres

Critical Viewing

Understanding the relationships between individual techniques and whole--visual narrative, animation, etc.

IV. GOAL STATEMENT CONT'D.

1. The student should become responsive to the qualities of a good still picture--texture, composition, shadowing.
2. He should become aware of the variety of techniques used to connect pictures together to make a sequence--fades, cuts, blurring, picking up the same image, superimposition.
3. He should become aware of the point of view of a camera--When are you looking through the cameraman's eyes? When are you looking through a character's eyes?
4. He should become aware of the ways in which sequences can be made up--the close-up, the pan, the middle shot.
5. He should become aware of the relationship between picture and sound (whether music or dialogue). When does the sound complement or reinforce the picture? When does the sound rub against the picture.
6. He should become aware of camera angle, how the camera can be used to distort, to make things smaller or bigger than they are in reality.
7. He should learn the "convention" of the T.V. and movie script. How is it different from a play script? He should be able to transform a piece of prose fiction or a play script into a script for a movie. More important, he should be able to identify the problems that face the movie script writer when he is faced with the problem of conversion from one media to another.
8. He should become aware of the problem of "selection" that faces the cameraman and how this problem is similar to and different from the problem of selection that faces the poet, novelist, or playwright; and how it makes film different from reality.
9. He should be able to recognize bias in a documentary.
10. He should come to see the similarity between some literary forms and their counterparts in film.
11. He should know something about film history--the change from the use of the stationary camera that essentially photographed a play to the moving camera--a technique first tried by Cecil B. de Mille. An understanding of film history as a whole is really a lesser objective; perhaps students interested could read and report. We should have some books lying about. For the whole class might concentrate on aspects of film history that actually contribute to the understanding of the potentiality of film.
12. He should know something about film editing--some reading or a trip to the
13. He should become familiar with some of the techniques of animation.

List of Selected Films for 1972

IV. GOAL STATEMENT CONT'D.

January	31	<u>Experiment in Terror</u>
February	7	<u>Hud</u>
	14	<u>Suppose They Gave a War and Nobody Came</u>
	21	<u>People Soup</u>
		<u>Sad Song of Yellow Skin</u>
		<u>Basic Film Terms: A Visual Dictionary</u>
		<u>Ski the Moeibus Flip</u>
	28	<u>Wild in the Streets</u>
March	6	<u>Becket</u>
	13	<u>Planet of the Apes</u>
	20	<u>David and Lisa</u>
		<u>Toys on a Blue Field</u>
April	3	<u>The Day the Fish Came Out</u>
	10	<u>In the Heat of the Night</u>
	17	<u>One Potato, Two Potato</u>
	24	<u>The Prize</u>
May	1	<u>Rachel, Rachel</u>
	8	<u>They Shoot Horses Don't They</u>
	15	student films
	22	student films
June	5	student films and awards

Lecture Topics

- I. Introduction
- II. Film-making
 - a. Cameras
 - b. Script
 - c. Story Board
- III. Language of the film
- IV. Film Criticism
 - a. the relationship between the printed word and the visual image
 - b. film used as social comment
 - c. the nature, function and history of the documentary
 - d. the use of symbolism in film
 - e. the ability of film to manipulate time at different levels
 - f. the role of comedy in film
 - g. film perception and analysis, the elements that go into an informed film criticism
- V. Lighting
- VI. The Editing Process: what it is and how it works
- VII. The relationship of music to film
Sound

V. EVALUATION

- I. Thirty percent of the students grade will be based on film criticism and written reports.
- II. Sixty percent of the students grade will be based on the film the students make during the course.
- III. Ten percent of the students grade will be based on quizzes over reading and lecture material.

VI. MATERIALS

Kuhns, William and Robert Stanley. Exploring the Film. Dayton: George A. Pflaum, Publisher, Inc., 1968

Kuhns, William and Thomas F. Giardino. Behind the Camera. Dayton: George A. Pflaum, Publisher, Inc., 1970.

Movie Cameras

Kodak M9 (two available)

Bolex 150

Vivitar 98PM

Fujica 22

Title Kits

Tripods (three available)

Editors and Splicers (2 available)

Lights and Reflectors

Title Board

(all are available for student use with parent consent form)

Super 8 projector and tape recorders available from Audio Visual Department

Students are responsible for purchasing their own film, processing, tape splices and film reel canister.

Special arrangements have been made for the film processing to be handled through the school. Film Cans and Fuji film may be purchased in the Second Floor Supply Shack. Kodak film may be purchased without any difficulty from any store which handles film, although the price may vary considerably.

Program Area: English
Course: Film Production

Author: John Sferro
School: Butler High
Date: June, 1975

I. GOAL

To make a coherent filmic statement, by using the medium's basic aspects such as camera angles, lighting, perspective and editing.

II. OBJECTIVES

To understand and employ a variety of photographic techniques such as interior framing, rack focus, overlap dissolve, fade-in, fade-out superimposition.

To control the pace or the movement of the motion picture through the effective use of the editing process.

To understand the relationship between picture and sound and be sure they effectively complement each other.

III. SEMESTER OUTLINE

Weeks 1 - 2

To review materials learned in Film Explorations
Adequately pass a pre-test on the basic technical aspect of filmmaking.
Organize into film production groups of 2 - 4

Weeks 3 - 9

Film groups will write script, develop Storyboard, and prepare shooting script -- Planning stages of film should be completed by end of ninth week.

Weeks 10-15

Student groups check out cameras and photograph as closely as possible those shots charted in Storyboard.

Weeks 16-17

Processed footage of film is reviewed by film groups. Editing process is completed.

Week 18

Soundtrack is synchronized with edited film and finished product is shown for evaluation purposes.

IV. INSTRUCTIONAL MATERIALS

Texts:

Behind the Camera 164

IV. INSTRUCTIONAL MATERIAL CONT'D.

Cameras

2 GAF 1002

1 Fujica Z2

Editors

Audio-recording equipment

Copy stand

V. APPROACHES

Review of film techniques

Pre-test

Group work

Individual Assistance

VI. EVALUATION

Pre-Test

Equipment review - oral

Storyboard and Shooting Script

Progress Reports

Evaluation of finished film

Program Area: English

Course: Grammar

Author: C. Guenther

School: Butler High

Date: June, 1975

I. GOAL STATEMENT:

To improve written and spoken communication through the understanding of the elements of grammar as they interact within a sentence.

II. OBJECTIVES:

1. To reinforce the student's knowledge of the sentence and its parts.
2. To discuss the form and function of sentences.
3. To study the verbal and its uses.
4. To introduce the devices of syntax.
5. To study subject-predicate agreement.
6. To examine pronouns, subordinators and their uses in the sentences.
7. To study spelling problems.
8. To study correct usage of words.
9. To study and use effective punctuation.
10. To help the student eliminate structural errors in his writing.

III. SCOPE-SEQUENCE/TIME OUTLINE

Week 1- 2	Preliminary diagnostic test Review the parts of speech Examine spelling errors and distribute list of commonly misspelled words
Week 3- 4	The parts of a sentence - subjects, predicates, complements
Week 5	Phrases and their functions
Week 6 - 7	Clauses and their functions Coordination and subordination (briefly)
Week 8-9-10	Form and function of verbals
Week 11	Agreement - subject with verb, pronoun with antecedent
Week 12	Correct use of pronouns
Week 13	Correct form and tense of verbs - principle parts, tense, voice, mood
Week 14-15	Subordination and coordination
Week 16	Placement of modifiers - misplaced and dangling modifiers
Week 17-18	Punctuation Diagnostic retake

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

(The semester schedule is only a general guideline. The amount of time spent on the various areas may vary depending on the ability of the students.)

IV. INSTRUCTIONAL RESOURCES:

1. English Grammar and Composition, Complete Course: John E. Warreners; Harcourt, Brace & World, Inc; (date)
2. English Workshop Fourth Course; (workbook) Blumenthal, Warrenner and Whitten; Harcourt Brace Jovanovich, Inc; 1973

Other grammar books will be available to students on reserve in the English Resource Center.

Filmstrips:

A variety of filmstrips are available in the Resource Center on parts of speech, usage, and composition.

Films available through Montgomery County

"Using Our Language Modifiers" (2917)

"English Language: Patterns of Usage" (2917 - words, their pronunciation, construction of phrases and sentences, dialects and speech rhythms are all aspects of style.)

V. SUGGESTED APPROACHES:

1. Have students keep a journal in which they record day to day impressions, thoughts, etc.
2. Have students (as a project) make posters for display exemplifying a troublesome grammar or punctuation concept.
3. Students should constantly be aware of spoken and written language around them.
Advise them to be on the look out for misspellings, incorrect usage, etc. in the newspaper, billboards, etc.
4. Additional exercises should be provided for in-class work.
5. Students should keep a notebook with class notes, writing assignments, ditto exercises, and a vocabulary/spelling section.
6. Provide numerous writing activities that will enable the student to use the learned grammar and usage concepts.

VI. EVALUATION

1. Tests on each major unit
2. Frequent quizzes (announced and unannounced)
3. Complete notebook
4. Journal entries (frequency of, neatness, overall quality)
5. Special projects (bulletin boards, posters, collages, etc.)
6. Participation in class discussions, activities, homework.

Program Area: English

Author:

Course: Great Books

School: Butler High

Date: June, 1975

I. SCHEDULE

The classes will meet once a week in a large group for a two-mod lecture. The remainder of the class time will be consumed by small group meetings three times a week.

II. ACHIEVEMENT LEVEL

This course is designed for the student with average and above average reading ability. The student also will be expected to have a knowledge of the standard literary terms.

III. EMPHASIS

The main purpose of the course is to acquaint the student with some of the world's great books, representative of the universal ideas in literature.

IV. OBJECTIVES

1. To give the student an insight into the common themes found in the world's great books.
2. To acquaint the student with the three major conflicts of world literature.
3. To enable the student to trace the historical development of the novel.
4. To encourage the student to develop a critical attitude about his reading.
5. To help the student discover the areas of modern interest in the world's classics.

V. SEMESTER OUTLINE

Week 1

Introduction

1. Review of the general literary terms necessary to the study of great books.
2. Discussion topic: What is a classic?
3. Obtain a list of books from the students that they have actually read and a list of the books with which they are familiar.
4. Give the student the course outline
5. Assign each student a representative book per week in the areas covered to be explored by plot outlines.

V SEMESTER OUTLINE CONT'D.

Week 2-4

Social Novels

1. Assign readings in The Good Earth
2. Discussion Topics: Social criticism, social satire, social comedy, and social chronicles.
3. Assign Panel Book Review #1
4. Students should use plot outlines to study one novel in each of the four discussion areas.
5. Explore the place of social novels among the world's great books.
6. Assign a paper dealing with one of the aspects of the social novel.
7. Lecture on some of the great social novelists and their motivation.

Week 5-8

Romances

1. Assign readings in Robinson Crusoe and The Scarlet Letter.
2. Discussion topics: Adventures, historical romances, mysterious romances, regional romances, psychological romances.
3. Assign Panel Book Review #2.
4. Lecture on some of the great romance novels from each category.
5. Assign a paper which is to be a short parody of one of the types of romance novels.
6. Examine the vast popularity of the romance and the reasons for this popularity.

Week 9-12

Realistic Novels

1. Assign individual readings in Lord Jim.
2. Discussion topics: realism, psychological realism and impressionistic realism.
3. Assign Panel Book Review #3.
4. Assign a paper in which the student compares realism to romanticism, or social criticism to realism.
5. Film: Madame Bovary
6. Assign the students other realistic novels to be explored through plot outlines.

Week 13-14

Fantasies and Tragedies

1. Assign readings in Picture of Dorian Gray
2. Film: Green Mansions
3. Discussion topics: Fantasy, romantic tragedy and domestic tragedy.
4. Lecture on tragedy
5. Assign a final paper dealing with one of the three major conflicts: man versus man, man versus nature, and man versus himself

Week 15-18

Psychological Romance

1. Assign readings in Jane Eyre
2. Lecture: The Psychology of the Brontes
3. Assign plot outline - Wuthering Heights
4. Discussion topic: The comparison of Jane Eyre and Wuthering Heights.

V. SEMESTER OUTLINE CONT'D
Week 15-18 Cont'd.

5. Videotape of the movie "Jane Eyre".
6. Final exam.

I SOCIAL NOVELS

A.)S. Criticism

Arrowsmith
Break House
Great Gatsby
Grapes of Wrath
Jungle
Sun Also Rises
Tono-Bungay
Way of all Flesh
All Quiet Western Front
All King's Men
Prince and Pauper

B.)S. Satire

Babbitt
Conn. Yankee
Gull. Travles
Huck Finn
Vanity Fair

C.)S. Comedy

Emma
Pride and Prejudice

D.)S. Chronicle

Good Earth
Les Miserables

II. ROMANCES

Adventures

Captains Courageous
Kidnapped
Kim
Mutiny on the Bounty
Robinson Crusoe
Treasure Island
Twenty Thousand Leagues Under the Sea
Two Years Before the Mast
Typee

Historical Romances

Ben Hur
Black Arrow
Cloister and the Hearth
Count of Monte Cristo
Deerslayer
Henry Esmond
Hunchback of Notre Dame
Ivanhoe
Kenilworth
Last Days of Pompeii
Last of the Mohicans
Lorna Doone
Pathfinder
Pilot, Pioneers, Prairie, Suantic Durward

Historical Romances

Spy
Tale of Two Cities
Taras Bulba
Three Musketeers
War and Peace
Westward Ho

Piquareague Romances

Don Quixote

Sentimental Romances

David Copperfield
Oliver Twist
Uncle Tom's Cabin

Mysterious Romances

Great Expectations
Invisible Man
Moonstone

Regional Romances

Giants in the Earth
Life on the Mississippi
My Antonia
O Pioneers
Virginian
The Yearling

Psychological Romances

House of Seven Gables
Jane Eyre
Scarlett Letter
Wuthering Heights

III REALISM

Psychological Realism

Crime and Punishment
Far From the Madding Crowd
Light in August
Lord Jim
Madame Bovary
Mayor of Casterbridge
Portrait of a Lady
The Scarlett and the Black
Sound and the Fury
Tess of the D'Ubervilles

Impressionistic Realism

Brothers Karamazov
Farewell to Arms
Look Homeward Angel
Red Badge of Courage
Pere Goiot

Regional Realism

Ox Boe Incident

READING LIST GREAT BOOKS

Adventures of Huckleberry Finn	social satire	19th C	Miss. River	(1885)
All the King's Men	social criticism	1920's	the south	(1946)
All Quiet on the Western Front	social criticism	W.W.I	Ger. & Fr.	(1928)
Arrowsmith	social criticism	20th C	U.S. & W.I	
Babbitt	social satire	1920's	Midwest	
Billy Budd	sent. tragedy	1797	Br. Man' War	(1924)
Ben Hur	hist. romance	(Christ)	Jerusalem	
Black Arrow	hist. romance	15th C	England	
Bleak House	social criticism	19th C	London	
Brothers Karamazov	imp. realism	19th C	Russia	(1880)
Captains Courageous	adv. romance	19th C	Newfoundland	(1897)
Cloister and the Hearth	hist. romance	15th C	Europe	(1861)
Conn. Yankee in K. Arthur's Court	soc. satire	6th C	England	(1889)
Count of Monte Cristo	his. romance	19th C	France	(1844)
Crime and Punishment	psych. realism	19th C	Russia	(1866)
David Copperfield	sent romance	19th C	England	(1850)
Deerslayer	hist. romance	1740	N.Y. State	(1841)
Doctor Zhivago		20th C	Russia	
Dr. Jekyll and Mr. Hyde	fantasy	19th C	London	(1886)
Don Quixote	pic. romance	Spanish Renaissance		(1615)
Emma	soc. comedy	19th C	England	(1816)
Ethan Frome	dom. tragedy	19th C.	Massachusetts	(1911)
Far from the Madding Crowd	psych. realism	19th C	England	(1874)
Farewell to Arms	imp. realism	W.W.I		(1929)
Giants in the Earth	reg. romance	19th C	Dakotas	(1925)
Good Earth	soc. chronicle	20th C	China	(1931)

READING LIST GREAT BOOKS CONTINUED

Great Expectations	myst. romance	19th C	England	(1860)
Grapes of Wrath	soc. criticism	20th C	California	(1939)
Great Gatsby	soc. criticism	20th C	N.Y.City	(1925)
Green Mansions	fantasy	19th C	S.Am.Jungle	(1904)
Gulliver's Travels	soc. satire	18th C		(1727)
Henry Esmond	hist.romance	18th C	England	(1852)
House of Seven Gables	psych.romance	19th C	N. Eng.	(1851)
Hunchback of Notre Dame	hist.romance	15th C	France	(1831)
Invisable	myst. romance	19th C		
Ivanhoe	hist. romance		England	(1897)
Jane Eyre	psych.romance	19th C	England	(1847)
Jungle	soc. crit.	20th C.	Chicago	(1901)
Kenilworth	hist. romance	16th C.	England	(1821)
Kidnapped	adv. romance	19th C	Scotland	(1886)
Kim	adv. romance	19th C.	Br. India	(1901)
Late George Apley	sim. biography	20th C	Boston	(1937)
Last Days of Pompeii	hist. romance	A.D. 79	Pompeii	(1834)
Last Days of the Mohicans	hist. romance	19th C	N.Y. State	(1826)
Les Miserables	soc. chronicle	19th C	France	(1862)
Life on the Mississippi	reg. romance	19th C	Miss.River	(1883)
Light in August	psych.realism	20th C	south	(1932)
Lord Jim	psych.romance	19th C	far East	(1900)
Lorna Doone	hist. romance	17th C	England	(1865)
Look Homeward Angle	imp. realism	20th C	N.Carolina	(1929)
Madame Bovary	psych.realism	19th C	France	(1857)
Mayor of Casterbridge	psych.realism	19th C	England	(1886)
Mill on the Floss	dom.realism	19th C	England	(1860)
Moby Dick	sym.allegory	19th C	High Seas	(1851)

READING LIST GREAT BOOKS CONTINUED

Moon Stone	myst. romance	19th C	India & Eng.	(1868)
Mutiny on the Bounty	adv. romance	18th C	Tahiti	(1932)
My Antonia	reg. chronicle	20th C	Nebraska	(1918)
Old Wive's Tale	naturalism	19th C	England	(1908)
Oliver Twist	sent. romance	19th C	England	(1839)
O Pioneers	reg. chronical	20th C	Nebraska	(1913)
Oregon Trail	trav. and adv.	19th C	Oregon	(1849)
Ox Bow Incident	reg. realism	19th C	Nevada	(1940)
Pathfinder	Hist romance	18th C	L. Ontario	(1840)
Picture of Dorian Gray	fantasy	19th C	England	(1891)
Pilot	hist romance	19th C	England	(1832)
Portrait of a Lady	psy. realism	19th C	Europe	(1881)
Prarie	hist. romance	19th C	plains	(1827)
Pride and Prejudice	acc. comedy	19th C	England	(1813)
Prince and the Pauper	acc. criticism	16th C	England	(1882)
Quentin Durward	hist. romance	15th C	Fr. & Fl.	(1823)
Quo Vadis	hist. novel	A.D. 64	Rome	(1895)
The Red and the Black	psych. realism	19th C	France	(1834)
Red Badge of Courage	impress. realism	19th C	Battlefield	(1895)
Return of the Native	rom, tragedy	19th C	England	(1878)
Rise of Silas Lapham	dom, realism	19th C	England	(1885)
Robinson Crusoe	adv. romance	17th C	island	(1719)
Scarlett Letter	psych. romance		Boston	(1850)
Sister Carrie	naturalism	19th C	Chicago	(1889)
Sound and Fury	psych. realism	20th C	Miss.	(1929)
Sun Also Rises	soc. criticism	20th C	Paris	(1926)
Spy	hist. romance	18th C	N.Y. State	(1821)
Tale of Two Cities	hist. romance	19th C	France	(1859)

READING LIST GREAT BOOKS CONTINUED

Taras Bulba	hist. romance	15th C	Russia	(1835)
Tono Bungay	soc. criticism	19th C	England	(1908)
Three Musketeers	hist. romance	17th C	France.	(1844)
Treasure Island	adv. romance	18th C	England	(1883)
20,000 Leagues Under the Sea	adv. romance	19th C	Sea	(1870)
Typee	adv. romance	19th C	Marquesas Is.	(1846)
Uncle Tom's Cabin	soc. realism	19th C	Ky & Miss	(1853)
Vanity Fair	soc. satire	19th C	Eng. & E.	(1848)
Virginian	reg. romance	19th C	Wyoming	(1902)
War and Peace	hist. romance	19th C	Russia	(1869)
Way of All Flesh	soc. criticism	19th C	England	(1903)
Westward Ho	hist. romance	16th C	Eng. & S.Am.	(1855)
Wuthering Heights	impress. romance	18th C	New Eng.	(1847)
Yearling	reg. romance	19th C	Fla.	(1938)

MATERIALS TO BE SUPPLIED BY THE SCHOOL

Texts

The Scarlet Letter

Lord Jim

Robinson Crusoe

The Good Earth

Reference

- Dekle, Profiles of Modern American Authors, Chas. E. Tuttle Co.,
Rutland, Vermont, 1969
- Harrison, Major British Writers, Harcourt Brace and World,
New York City, 1967
- Lass A Student's Guide to Fifty American Novels, Washington Square Press,
New York City, 1966
- Magill Cyclopedia of World Authors, Harper and Row,
New York City, 1958
- Magill Masterpieces of World Literature, Harper and Row,
New York City, First Series, 1951
- Magill Masterpieces of World Literature, Harper and Row,
New York City, Second series, 1951
- Magill Masterpieces of World Literature, Harper and Row,
New York City, Third Series, 1951
- Magill Masterplots 1954-1962, Salem Press
New York City, 1955
- Magill Masterplots 1963, Salem Press
New York City, 1964
- Magill Masterplots 1964, Salem Press,
New York City, 1965
- Magill Masterplots 1965, Salem Press
New York City, 1966
- Magill Masterplots, 1966, Salem Press
- Miller Major Writers of America, Harcourt Brace and World,
New York City, 1966

MATERIALS * GREAT BOOKS

Films

Wuthering Heights

Madame Bovary

Pride and Prejudice

Green Mansions

Filmstrips (available in A.V. Resource Center.)

Iliad

Odyssey

Aeneid

Oedipus the King

Faust

Paradise Lost

Don Quixote

Prologue, Canterbury Tales

Scarlet Letter

Red Badge of Courage

Moby Dick

Brothers Karamazov

Crime and Punishment

War and Peace

Anna Karenina

Cyrano de Bergerac

Ivanhoe

Medea

Tale of Two Cities

Available at Montgomery County Library

Rose, Outlines of Classical Literature, World Publishing Co., Clev. 1959
8804 R7960

Program Area: English

Author: L. Fusco

Course: Humanities I

School: Butler High

Date: June, 1975

I. GOAL STATEMENT

The course is designed to show the student the broad framework of the historical periods and the common characteristics that identify the art forms produced in each period.

II. OBJECTIVES:

1. To appreciate the complexity of art forms
2. To identify art from different periods
3. To listen to the major musical forms
4. To distinguish between the major musical forms
5. To think about the trends in art development
6. To comprehend the basic tenets of the different philosophies
7. To view examples of major architectural style

III. SEMESTER OUTLINE - Humanities I

Week 1 - 3 Ancient Egypt and Mesopotamia
Analyze the river cultures
Locate the early cradles of civilization
Identify the forms emerging in architecture
Reconstruct the life of man in prehistory
Explain the factors involved in the ascent and decline of the early civilizations

Readings from Ch. 1 and 2 Intro. to the Humanities, and from Ch. 12 and 2 in The Humanities.
Selections from The Book of the Dead pp. 456-466 in Our Heritage of World Literature.

Week 4 - 9 Greeks - Hellenistic Age

Identify the ideals of Greek Civilization
To describe the influence of these ideals in the world
To analyze the emergence of philosophy
To discriminate between the major philosophical theories
To reconstruct the emergence of the drama
To summarize the plots of the major Greek tragedies
To identify the major Greek playwrights, sculptors, philosophers, and statesmen
To compare philosophical differences among the Greek city states
To appreciate the influence of Hellenism

Readings: Intro. to the Humanities, Ch. 1 and 3
Ch. 1, The Humanities

- S66 -

III. SEMESTER OUTLINE CONT'D.

Week 10-12 Rome

Emphasis: Architecture, philosophers, life style,
Emperors, Vergil, Horace, Ovid, lack of art, emphasis
on government and control

Readings: Ch. 4, Introduction to the Humanities
290-318, Our H. of W. Lit. (Vergil)

Week 13 - 16 Middle Ages

Emphasis: feudalism, madrigals, decadence of papacy,
papal succession, cathedrals, music, monasticism, dark
ages, Constantine, Byzantine Empire, Scholasticism,
Thomas Aquinas, Gothic Art, Cult of the Virgin Mary,
Epic, Chivalry, Crusades

Readings: 990-1013, 512-516-1067-84, O.H.W.L.
Ch. 5, 6 and 11, The H.
Ch. 5, Intro to the H.

Week 16-19 Early Renaissance

Emphasis: Dante, Chaucer, Ghiberti, Giotto, Fra
Angelico, Vittorino, Fifteenth Century.

Readings: Chp. 6 Intro to the Humanities

IV. INSTRUCTIONAL RESOURCES:

A. Texts

1. Introduction to the Humanities, Barnes & Noble, 1968
2. The Humanities, McGraw Hill, N.Y.C., 1960
3. Our Heritage of World Literature, Holt Rinehart & Winston,
N.Y.C., 1942

B. Filmstrips: Mythology is Alive and Well
Antigone
Our Heritage from Ancient Greece
Our Heritage from Ancient Rome

C. Films: As available

Program Area: English

Author: L. Fusco

Course: Humanities II

School: Butler

Date: June, 1975

I. GOAL STATEMENT:

The course is designed to show the student the broad framework of the historical periods and the common characteristics that identify the art forms produced in each period.

II. OBJECTIVES:

1. To appreciate the complexity of art forms
2. To identify art from different periods
3. To listen to the major musical forms
4. To distinguish between the major musical forms
5. To think about the trends in art development
6. To comprehend the basic tenets of the different philosophies
7. To view examples of major architectural styles.

III. SCOPE-SEQUENCE/TIME OUTLINE:

Week 1-4 The Renaissance
Demonstrating the effect of the Renaissance
To understand the Renaissance Man
Emphasis: Dante, Petrarch, Machiavelli, Michaelangelo,
DaVinci, Julius II, Bramante, Raphael, Artistic techniques,
The Medici, The Borgia's, Madrigals

Reading: Intro to the Humanities Ch 6
The Humanities Ch 3,4,6,8, 11

Week 5-6 Mannerism
To learn to appreciate the Opera
To listen to the Oratorio
Emphasis: Luther, Calvinism, Reformation, Bourbons
vs Hapsburgs, Peace of Augsburg, St. Bartholmew Massacre,
Hugenots, Henry II and Henry III of France, New World,
Ferdinand and Isabella, The Tudors, Mannerist Painters,
Ignatius Loyola, Montaigne, Cervantes, Shakespeare

Readings: Intro to the Humanities Ch 7
The Humanities Ch 7

Week 7-8 Baroque
Emphasis: Bernini, Borromino, Caravaggio, Rembrandt,
Vermeer, Van Dyck, Velasquez, Italian Opera, Monteverdi,
Carissimi, Church and Instrumental Music, Picaresque
Tales, Drama: Moliere, Caldiron, Milton.

Reading: Ch 8 Intro. to the Humanities

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

- Week 9-11 Classic and Rococo
Listen to the major composers
Identify the World Famous Symphonies
Emphasis, Rococo, Neoclassicism,
Art: David, Canova
Literature: Voltaire, Swift, Rosseaw Dryden, Johnson,
Addison and Steel, Gray
Music: Haydn, Mozart, Beethoven

Reading Ch 9,10 Intro. to Humanities
- Week 12-13 Romantic
Read Selections of Romantic Poetry
Emphasis: Literature: Fielding, Goldsmith, Richardson,
Burns, Blake Scott, Wordsworth, Byron, Shelley Keats,
Goethe, Schiller, Heine
Art: Constable, Turner, Rosseau, Millet, Gericault,
Delacroix, Goya
Music: Schubert, Mendelssohn, Schuman Glinka
- Week 14-15 Realism and Naturalism
Art: Homer, Eskins, Wood
Music: Berlioz, Liszt, Bizet, Wagner, Verdi,
Moussorgsky, Tchaikovsky
Literature: Balzac, Goriot, Flaubert, Zola, Ibsen, Maupassant,
Gogol, Turgenev, Dostoevsky Tolstoi, Thachery, Dickens,
Brownings, Tennyson, Stowe Melville, Whitman, James
Philosophy: Emerson, Thoreau

Reading: Ch. 11 Intro to the Humanities
Ch. 15 The Humanities
- Week 16-19 Modern
Emphasis Art: Manet, Monet, Cazanue, Van Gogh, Cubism,
Picasso Surrealism, Dali, Chagall Rodin
Music: Debussy, Stravinsky, Schonberg Bartok, Block,
Williams, Copland Jazz
Architecture: Wright, Bauhaus, Skyscrapers
Literature: Woolf, Conrad, Lawrence Wharton, Cather, Roberts
Anderson, Lewis, Fitzgerald, Dos Passos, Faulkner, Hemingway,
Steinbeck, Mailer, Hersey, Salinger, Huxley, Paton, Gide,
Pasternak
Philosophy: Camus

Readings: Intro to the Humanities Ch 12
The Humanities Ch 16 & 17

IV. INSTRUCTIONAL RESOURCES:

A. Texts

1. Introduction to the Humanities, Barnes and Noble, 1968
2. The Humanities, McGraw Hill, N.Y., 1960
3. Our Heritage of World Literature, Holt Rinehart and Winston,
N.Y., 1942

Program Area: English

Author: C. Knickerbocker

Course: I Think Therefore I am

School: Butler High

Date: June, 1975

I. GOAL STATEMENT:

The students will be able to identify the philosophy of existentialism and its major thinkers.

The student will sample various modes of the existential imagination to better understand existential diagnosis of contemporary life.

The student's own critical perceptions as he confronts the literature of existentialism will be sharpened.

II. OBJECTIVES:

1. To expand the student's vocabulary
2. To direct student reading into essays which analyze literature as well as the literature itself
3. To introduce attitudes of both theistic and humanistic philosophers
4. To introduce the use of symbolism in literature
5. To provide guidelines from the major thinkers in the age of individualism
6. To further develop oral, written and visual communication
7. To gain self confidence and dignity for the expression of philosophical concepts.

III. SCOPE-SEQUENCE/TIME OUTLINE:

- | | |
|----------|--|
| Week 1 | Introductory notes on Existentialism
The Encyclopedia of Philosophy |
| Week 2 | Existentialism - Jean Paul Sartre |
| Week 3 | "Pense'es" - Blaise Pascal
"Notes from the Underground" - Fyodor Dostoevsky
"Concerning the Dedication to "The Individual" - Sren Kierkegaard |
| Week 4 | "Is there Such a Thing As An Absolute Duty Toward God?"
Sren Kierkegaard
"Dread As a Saving Experience by Means of Faith" -
Sren Kierkegaard
"Joyful Wisdom" - Friedrich Nietzsche |
| Week 5 | "What is Metaphysics?" - Martin Heidegger
"Absurd Freedom" - Albert Camus |
| Week 6-7 | <u>The Stranger</u> - Albert Camus or <u>The Plague</u> - Albert Camus |
| Week 8 | "The Tension between Technical Mass-Order and Human Life"-
Karl Jaspers
"Dream and Reality" - Nikolai Bardyaev |

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

Week 9	Midterm evaluation - examination and presentation of projects
Week 10 - 11	<u>The Courage to Be</u> - Paul Tillich
Week 12	I and Thou - Buber
Week 13	"A Country Doctor" - Franza Kafka Analysis - Stanley Cooperman
Week 14	"The Flies" - Jean-Paul Sartre "We Write Four Our Own Time" - Jean-Paul Sartre
Week 15	"The Future Is In Eggs Or It Takes All Sorts to Make a World" - Eugene Ionesco "The Inner and Outer Reality" - Richard Schechner
Week 16	"No Exit"- Jean Paul Sartre "Existentialism"- Gabriel Marcel
Week 17	"Existentialism"- Gabriel Marcel Existentialism in Education
Week 18	Evaluation and project presentation

IV. INSTRUCTIONAL RESOURCES:

- A. This course, covering the range of existential philosophy, will be offered once every three years. It will meet daily for the purpose of lecture, discussion, student presentations and supervised study. In addition students are expected to use the Resource Centers on unassigned time as well as area libraries and home preparation. Student attendance is expected during class meetings.
- B. Existentialism is at least a philosophy of the reason for the existence of man. The extent, depth, approach and conclusions drawn for the beliefs and attitudes of major philosophers provide some interesting attitudes about why man exists. In this contemporary era of individualism it is most appropriate that students be provided opportunities to read, study, and analyze the thinking of these major philosophers. Because the level of reading is perhaps more difficult than most high school reading, emphasis will be placed on vocabulary and sentence structure as a means of understanding the basic content. One can scarcely understand the general direction of literature and theology today or the form and content of many contemporary works without some understanding of the existential attitude which this course presents.
- C. Materials: A Casebook on Existentialism - Spanos
The Plague - Camus
The Courage To Be - Tillich
The Stranger - Camus
I and Thou - Buber
No Exit and Three Other Plays - Sartre
The Philosophy of Existentialism - Marcel

V. SUGGESTED APPROACHES:

Lectures, discussion, analysis, vocabulary, projects

VI. EVALUATION:

Examination: essay and short answer; themes, projects. Students will complete readings, papers, and participate in discussions.

Program Area: English

Author:

Course: Language and Human Behavior

School: Butler High

Date: June, 1975

I. SCHEDULING:

Both large and small group situations will be utilized in this course. Two large groups of two mods each per week will be scheduled for lectures and testing. Two small groups of two mods each will meet each week to allow for close interaction between student and instructor.

II. ACHIEVEMENT LEVEL

This course is directed toward the student who has a good command of the basics of English. Since it is recommended for the college bound student, the course will attempt to answer the needs of this type student. A good deal of the work in this course is accomplished by the individual student working in the programmed Word Wealth book. For the student to be successful, he must be able to pace himself to accomplish the units on time. This is done with little prodding on the part of the teacher.

III. EMPHASIS

The chief emphasis in this course will be upon establishing certain attitudes on the part of the student with regard to the English language. Among these attitudes will be an appreciation of the language tempered by an appreciation and regard for dialectical differences. There will also be a great emphasis upon equipping the student with a proficiency in vocabulary.

IV. OBJECTIVES

1. To acquaint the student with the history of the English language.
2. To help the student to realize dialectical differences and develop a respect for them.
3. To build the student's vocabulary to a level considered necessary for success in college.
4. To equip the student with a respect for the power of the spoken and written word to influence human behavior.
5. To enable the student to develop leadership ability.

V. SEMESTER OUTLINE

- Week 1 Non-verbal communication. Investigation of the systems by which man communicates which do not use language. This deals with the basic nature of language as an introduction to the development of language.
- Week 2 Origin of language. How language develops. Deals with the various linguistic theories of language development.
- Week 3 History of Writing. Cover the development of various instruments and materials of writing with a survey of alphabets. Go from pictographic writing to the development of printing. Emphasis is upon the worth of each system and why the change took place.
- Week 4 Language change. Lecture on how and why a language changes. Include methods and reasons for change.
- Week 5 History of the English language. Include a history of the language as it changes in the British English development. Also a survey from a historical standpoint of the people who used the language.
- Week 6 English word sources. Include the debts we owe to other languages, the circumstances under which the words came into our language and the groups of words obtained.
- Week 7 Dialects and dialectical differences. A discussion of the dialect areas, variances in word choice and pronunciation, and idiomatic expressions.
- Week 8 Propaganda. Use basic lecture on propaganda. Include seven basic propaganda devices. Study commercials and other types of propaganda as they occur in daily communication.
- Week 9 Group dynamics. Lecture involves quality of leadership, role of enabler, group management, goals, etc. Small group activities should include emergence of leadership activities.

During the first week of school the standard diagnostic test which comes with the Word Wealth testing series will be administered to each student to discover the level of vocabulary achievement. During the time in which the above material is being presented, some work should be accomplished in the Word Wealth book which will serve as an introduction to the book. A minimum number of units should be assigned during this time. An ideal goal might be one unit per week. At least one small group per week should be spent on these units.

- Week 10-18 A minimum of two units per week will be covered during this time in the Word Wealth program. The amount should be geared to the vocabulary level of the student, but two units seem to be about standard.

V. SEMESTER OUTLINE CONT'D.

This experience should be followed by a retesting with the diagnostic test taken at the first of the semester to measure the progress which has been made.

VI. MATERIALS

To Be Furnished by the School:

Scargill (ed.) Looking at Language, Scott, Foresman and Company, 1966

Miller, Word Wealth. Holt, Rinehart and Winston, Inc. 1967

To Be Purchased by Students: (Open to preference of instructor since several copies are available in English Resource Center)

Ford (ed.) Language in Uniform, Odyssey Press, New York, 1967

Available in English Resource Center:

Pflug (ed.) The Ways of Language, Odyssey Press, New York, 1967

Geist An Introduction to Language, The MacMillan Company, 1970

Geist A Short History of English, The MacMillan Company, 1970

Available in Classroom:

Pei The Story of Language, Mentor Book, New American Library, 1949. 10 copies available. This will be used as a basic reference book.

Laird The Miracle of Language, Fawcett Publications, Inc.

Available in School Library:

Mensken The American Language Fourth Ed. Alfred A. Knopf, 1965

Franklyn Which Witch, Houghton and Mifflin Co., Boston, 1966

Lewis (ed) The New Roget's Thesaurus, G.F. Putnam's Sons, NY, 1959

Mathews American Words, World Publishing Co., N.Y. 1959

Zeiger (ed.) Encyclopedia of English, Arco Publishing Co., N.Y., 1959

Lambert Our Language, Lothrop, Lee & Shepard Co., Inc. N.Y. 1955

Barnett The Treasure of Our Tongue, Alfred A. Knopf, New York, 1966

Irwin The Romance of Writing, Viking Press, N.Y. 1956

Rogers Painted Rock to Printed Page, J.B. Lippincott Co., 1960

Ernst Words, English Roots and How They Grow, Third Ed. Rev., Alfred A. Knopf, 1954

VI. MATERIALS CONT'D.

- Ogg The 26 Letters, Thomas Crowell Co., N.Y. 1948
- Pe1 All About Language, J.B. Lippincott, Co., N.Y. 1954
- Pe1 Words in Sheep's Clothing, Hawthorne Books, Inc.N.Y. 1960
- Pe1 Language Today, Funk & Wagnalls,N.Y. 1967

Available in Vandalia Branch Library

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B234S Barber The Story of Speech and Language, Crowell,N.Y. 1964

Program Area: English

Author:

Course: Afro-American Literature

School: Butler High

Date: June, 1975

I. SCHEDULE:

Students will meet in large group lecture sessions two mods per week and in small group discussion sessions six mods per week. Large group and small group activities are to be consistently related to give students a better insight into that particular area of the black man being studied.

II. ACHIEVEMENT LEVEL:

This course will be taught on a relatively high achievement level. The students will be of average to above average ability and will be expected to exercise their talents extensively. Reading, writing, listening and all creative skills will be used by the students.

III. EMPHASIS:

The chief emphasis will be to know and understand the black man and his problems. The student, through the exploration of African heritage, the historical and literary achievements of the black man, Repression and Poverty in the black man, and Black Power and Revolution, will better be able to relate the black man to the white world which he so long has experienced.

IV. OBJECTIVES:

1. To help the student recognize the long history of power and achievement by the black man before being forced into slavery.
2. To have the students recognize the shock experienced by the black man when forced into an entirely different culture.
3. To help the students realize the extent to which the black slaves were deprived of normal human rights and privileges.
4. To have the students recognize the important role the black man played in the winning of the Civil War and in building the nation.
5. To have the students experience the segregation, discrimination and terror the American black man endured from the end of Reconstruction through the 1950's.
6. To help the students recognize that many of the value standards of middle class white America may not be appreciated or even understood by the black person in the ghetto.
7. To have the student experience what it is like to be desperately poor, desperately crowded and desperately fearful of imminent violence.

IV. OBJECTIVES CONT'D.

8. To have students consider some of the creative forces behind the critically acclaimed novels, poetry and short stories by contemporary black writers.
9. To have students see progress in the changing nature of the expressed goals of leading black figures in American history.
10. To have students recognize the depth, variety and subtlety of the barriers which prevent the black person from realizing his potential.

V. SEMESTER OUTLINE:

Week 1 A brief study of African history and culture. Purpose is to develop a somewhat positive concept of the black man in the mind of the student.

Paperbacks: Africa Yesterday & Today - Clark D. Moore and Ann Dunbar, Editors: Bantan 1968
The African Heritage - Jacob Drachler, Editor; Collier, 1964
The African Past - Basil Davidson, Grosset & Dunlap, 1967

Visual Aids: African History: An Audio-Visual Overview

Week 2 - 4 A study of the deprivation, degradation and discrimination which plagued the black man because of slavery.

A study of the literary contributions made by the black man during this extreme period of oppression.

Paperbacks: Negro Revolution - Robert Goldston. Signet, 1969
Before the Mayflower - Lerone Bennett, Jr. Penguin, 1965
Peculiar Institution - Kenneth M. Stamp. Random House, 1956
Lay My Burden Down - B.A. Botkin, Editor, University of Chicago, 1945
They Came in Chains - Milton Meltzer, Editor, Appolo, 1967
Kaleidoscope

Visual Aids: History of Black America 4 Lps/8 strips
Feature Film: Slaves - graphic portrayal of slave life during the pre-war South.

Speakers: Significance of early literary works. Did they reflect the feelings and attitudes of blacks at the particular period in history.

V. SEMESTER OUTLINE CONT'D.

Weeks 5 - 8 1860 - 1954 - A look at the black man's historical and literary contributions from the outset of Civil-War to the "non-violent" protest era of the early 1950's. Emphasis will be placed upon the literary artists of the latter 19th century and early 20th century. Writers such as Paul Lawrence Dunbar, Langston Hughes, Richard Wright, Countee Cullen, Arna Bontemps, and Jean Toomer will be extensively studied.

Paperbacks: Strange Career of Jim Crow - C. Vann Woodward, Oxford U. Press, 1957
In Their Own Words (2 vol.) - Milton Meltzer, Editor, Mentor, 1968
The Negro's Civil War - James M. McPherson, Random House, 1965
Adventures of Negro Cowboys - Phillip Durham and Everett Jones, Bantam, 1969
Souls of Black Folks - W. E. Burghardt DuBois, Fawcett, 1961
Black Power U.S.A. (1867-1877) - Lerone Bennett, Jr. Penguin, 1969
Black Voices - Abraham Chapman, Editor, Mentor, 1968
American Negro Poetry - Arna Bontemps, Editor, Hill and Wang, 1963
American Negro Short Stories - John Clarke, Editor, Hill and Wang, 1966
Native Son - Richard Wright. Harper and Row, 1940
Black Boy - Richard Wright, Harper and Row, 1945

Visual Aids: Harlem Renaissance 2 Lps/2 fs

Film: Klu Klux Klan: Invisible Empire

Weeks 9 - 12 - A look at the Civil Rights Era of the early 1950's through the early 1960's.

Paperbacks: Portrait of a Decade - Anthony Lewis and The New York Times, Bantam, 1965
Black Like Me - John Howard Griffin. Signet, 1960
Death At An Early Age - Jonathan Kozol, Bantam, 1968
Thirty-Six Children - Herbert Kohl. Signet, 1968
The Way It Spozed To Be - James Herndon.
The Fire Next Time - James Baldwin. Bell, 1962
Autobiography of Malcolm X - Malcolm X. Grove Press, 1965
Nigger - Dick Gregory, Picket Books, 1965
Invisible Man - Ralph Ellison. New American Library, 1952
Durango Street - Frank Bonham, Scholastic, 1965.
Why We Can't Wait - Martin Luther King, Jr. Signet, 1964

V. SEMESTER OUTLINE CONT'D.

Visual Aids: Film: No Hiding Place - One of those rights deprived.

Speaker: The effect of the early civil rights movement. How much did peaceful demonstration actually accomplish. Why did more violent approaches eventually develop?

Weeks 13-18 The Black man and his society today. A look at contemporary black attitudes, feelings and ideologies. This section will scan the effect of black poets, novelists, playwrights, politicians, actors, and party leader upon both blacks and whites in our country today.

Paperbacks: Black Power: Stokely Carmichael and Charles V. Hamilton. Random House, 1967.

Let's Work Together - Nathan Wright Jr. Hawthorn, 1968

Crisis in Black & White - Charles E. Silberman Random House, 1964.

Black Power Revolt - Floyd B. Barbour, Editor MacMillan, 1969

Black Power & Urban Unrest - Nathan Wright Jr. Hawthorn, 1967

Black Voices - Abraham Chapman, Editor, Mentor, 1968

American Negro Poetry - Arna Bontemps, Editor, Hill & Wang, 1963

American Negro Short Stories - John H. Clarke, Editor, Hill & Wang, 1966

What We Want - Stokely Carmichael (9-22-66 article

Black Cities, Black Power, and the Christian Faith - Vincent Harding, July/Aug. 1967 (Article)

I am a Racist - Herman F. Reissig (Article)

"Black Power" - Rev. J. F. Chidsey. Aug., 1966 (Article)

Black World - John H. Johnson (Published Monthly)

Ebony - John H. Johnson, Editor. Johnson Publishing Co. Chicago (Magazine)

V. SEMESTER OUTLINE CONT'D.

Visual Aids: Film: Now Is the Time - A warning that the black American is ready for first class citizenship.

- Speakers:
- a. A poet and professor commenting on the Black Author today and his influence on the militancy that has become a way of life for some black men.
 - b. A Black Panther who will express the ideologies of that organization. Are they a necessary group? Do they serve as a positive or negative force in the Black Community?

VI. STUDENT REQUIREMENTS:

1. There will be four tests during the entire semester. Each will be Objective and Essay in nature and will comprise approximately 40% of your grade.
2. Activities - Both long range and short range student assignments will be made periodically (approximately one each week) These activities will be discussed in more detail through the use of "activity sheets".
3. Class Participation - Small groups are designed primarily for Student-Student and Student-Teacher interaction. Therefore each student is expected to discuss openly and intelligently in small groups. Lectures, speakers and various Visual Aids will provide the stimulus for these discussion sessions.

Note: The above syllabus is of course general and tentative. All is subject to change. Additions, deletions, and revisions may be made if deemed necessary.

Program Area: English

Author:

Course: American Literature To 1850

School: Butler High

Date: June, 1975

I. SCHEDULE

This course will meet on the traditional schedule. Classes will be held four days a week for two modules each meeting.

II. ACHIEVEMENT LEVEL

Students enrolled in this course should have a good analytical and reading ability with a desire to study literature beyond a survey course.

III. The course materials will be organized around themes which have played a role in formulating the character of the American today. These concepts will include the Puritan Tradition and the American Ideal of Success, Integrity, and Social Conscience.

IV. OBJECTIVES:

1. To present American literature as a reflection of American life.
2. To stress the worth and dignity of the individual.
3. To aid students in communicating ideas orally and in written form.
4. To develop the ability to analyze literature and to appreciate our American literary and cultural heritage.
5. To develop a concept of the early American.
6. To study the trends of American writing to 1850.

V. SEMESTER OUTLINE

Week 1

Unit I--Colonial America: The Early Seeds

At this time students will be introduced to the course. Lectures will be given introducing the student to background material on the Planters and the Puritans.

Week 2

A continuation of the first week. Students will read The Crucible by Arthur Miller.

Discussion will revolve around the ideas presented in this play.

Week 3-4

Students will be assigned a major paper dealing with some aspect of The Crucible.

Assignment of The Scarlet Letter.

At this time students will read the following materials from American Literature I 1620-1865:

V. SEMESTER OUTLINE CONT'D.

1. selection from The History of the Plymouth Planation-Wm. Bradford
2. selection from The History of New England-John Winthrop
3. selections from Contemplations, The Prologue, Meditations-
For My Dear Son Simon Bradstreet--Anne Bradstreet
4. from The Wonders of the Invisible World-Cotton Mather
5. from The Simple Cobler of Aggawam-Nathaniel Ward
6. from Sinners in the Hands of an Angry God-Jonathan Edwards
7. material dittoed by the teacher from The United States in Literature.

Week 5-6

During this time period students will be reading and discussing The Scarlet Letter.

Major points of discussion will deal with:

1. the supernatural
2. social restraints and inhibitions
3. importance attached to religion
4. concept of God
5. importance attached to reputation
6. importance attached to sin and guilt
7. levels of Puritan society

At the end of the study of The Scarlet Letter, students will be assigned a paper dealing with some phase of Puritan society.

Assign The Autobiography of Benjamin Franklin.

Week 7-10

Unit II-The Revolution: New Thoughts in a New Nation

The American Dream for Success

Students will be assigned the following selections from American Literature I 1620-1865.

1. from Journal-John Woolman
2. from The Way to Wealth-B. Franklin
3. To Joseph Priestley-B. Franklin
4. To Peter Collinson-B. Franklin
5. From The Crisis-Thomas Paine
6. The Declaration of Independence
7. To Dr. Walter Jones Thomas Jefferson
8. from Notes on Virginia
9. To the Memory of the Brave Americans
10. The Wild Honey Suckle Phillip Freneau
11. The Indian Burying Ground
12. from Letters From an American Farmer-Hector St. John de Grevecoeur

Approximately two weeks will be spent studying The Autobiography of Benjamin Franklin.

At the conclusion of this unit a paper will be assigned.
Assign a novel by Cooper

V. SEMESTER OUTLINE CONT'D.

Week 11-14

Unit III--The Early National Period

During this time period, study will be made of the various men who had influence in the founding of a national literature. Among the authors and selections to be studied will be:

1. Washington Irving: from A History of New York by Diedrich Knickerbocker
Early Life in Manhattan
The Devil and Tom Walker
The Camp of the Wild Horse
2. Wm. Bryant: To a Waterfowl
Thanatopsis
from The Prairie
3. Edgar A. Poe: The Black Cat
The Fall of the House of Usher
To One in Paradise
Lenore
The Bells
Anabel Lee
4. Study of a novel by James Fenimore Cooper

Study in this unit will stem from the object of the new national literature: Entertainment.

Assign Henry David Thoreau's Walden

A paper will be assigned dealing with some aspect of the Cooper novel.

Week 15-18

Unit IV--America's Golden Day, Man's search for Ideas and Ideals.

Study will include the following authors and works:

1. Henry W. Longfellow: The Evening Star
Nature
The Cross of Snow
from The Building of the Ship
Hymn to the Night
from Evangeline
2. Oliver Wendell Holmes: My Aunt
Nearing the Snow-Line
Old Ironsides
The Chambered Nautilus
Cacoethes Scribendi
3. James Russell Lowell: from The Vision of Sir Launfal
An Autograph
To the Spirit of Keats
4. John Greenleaf Whittier: from Snow-Bound
First-Day Thoughts

Other selections by these authors will be dittoed by the teacher. Study will be made of the Transcendentalists.

V. SEMESTER OUTLINE CONT'D.

Study will be made of the following works of Emerson:

1. from The American Scholar
2. from Experience
3. from Politics
4. from Behavior
5. from Journal
6. from Abraham Lincoln
7. Compensation
8. The Snow-Storm
9. Concord Hymn
10. Fable
11. The Rhodora
12. Days
13. An Emerson Sampler

Study will be made of the following works by Thoreau:

1. from A Week on the Concord and Merrimack Rivers
2. Light-Winged Smoke, Icarian Bird
3. A Thoreau Sampler
4. Walden

A paper will be assigned dealing with some aspect of Transcendentalism and the Transcendentalists.

VI. MATERIALS

1. American Literature I 1620-1865, McCormick & Mathers, Wichita, Kansas, 1966.
2. The United States in Literature, Scott, Foresman and Co., Chicago, Atlanta, Dallas, Palo Alto, Fair Lawn, N.J., 1963
3. Abel, American Literature, volumes I & II (Barron's Essentials)
4. Miller, Arthur, The Crucible
5. Hawthorne, Nathaniel, The Scarlet Letter
6. Walden, Henry David Thoreau
7. Autobiography of Benjamin Franklin
8. Novel by Cooper

FILMSTRIPS

The Scarlet Letter (2)
Washington Irving (2)
James Fenimore Cooper
Henry Wadsworth Longfellow (2)
John Greenleaf Whittier (2)
Edgar Allen Poe (2)
Oliver Wendell Holmes (1)
Old Ironsides Oliver Wendell Holmes
Paul Revere's Ride - Henry Longfellow
Wreck of the Hesperus--Longfellow
The Children's Hour--Longfellow

SOUND FILMSTRIPS

The American Humorist (part I)
Concord: A Nation's Conscience
(Emerson, part I, Thoreau, part II)

VI. MATERIALS CONT'D.

RECORDS

Anthology of American Poetry to 1900

(Emerson, Lowell, Longfellow, Holmes, Bryant, Poe, Whittier)

Forms of Poetry

(Wreck of the Hesperus)

A Treasury of Great Poetry

(Bryant--Thanotopsis, To A Waterfowl; Emerson, To Rhodora,

Concord Hymn; Whittier--Winter Day from Snow-Bound; Longfellow--

Hymn to the Night, The Tide Rises the Tide Falls; Holmes--The

Last Leaf; James Russell Lowell--She Came and Went; Poe--

Anabel Lee, To Helen)

Program Area: English

Author:

Course: Basic Literature

School: Butler

Date: June, 1975

I. SCHEDULE:

This course is set up on a regular classroom schedule. Students will meet two mds a day for four days a week.

A. Achievement Level:

This course is designed to benefit the student with below average abilities in one or more of the basic skills (reading, writing speaking, listening) and to provide a practical English background for non-college bound student.

B. Emphasis:

The course will stress the development and improvement of Basic English skills through a study of relevant literature.

II. OBJECTIVES:

1. To raise a student's reading level and to increase his reading comprehension.
2. To develop the student's ability to communicate orally therefore enabling him to function more effectively in society.
3. To help the student write clearly and concisely by developing good sentence and paragraph structure.
4. To stimulate enjoyment and to help a student see a practical need for these basic skills.

III. SEMESTER OUTLINE:

Week 1 Introduction - Pass out course materials and make explicit the requirements necessary to complete the course successfully. Meet with students individually to determine interest and deficiency areas.

Weeks 2-4 A study of short stories, poems, biographical excerpts and a one act play from the paperback anthology "Who Am I?" Each selection encourages the student to read and think about and discuss character development and its relation to one's self-identity. Major emphasis is in oral and written composition. Students will learn the principal types of questions and practice formulating and answering questions in the context of discussion, paragraph writing and test-taking.

III. SEMESTER OUTLINE CONT'D.

- Weeks 5-7 Through a study of the selection in the anthology "Coping", students will see that there are various methods of dealing with problems. The stories, poems and biographical excerpts show how people in real life and in fiction face problems resulting from poverty, physical handicaps and segregation. Special effort will be made to encourage students to listen and respond critically to each other in class discussions.
- Weeks 8-9 A study of poems ballads and folk tales from the anthology "Stories in Songs and Verse". Through this study students will develop some rhyme, rhythm, refrain and stanza. They will also be introduced to other literary terms like theme, lament, narrator. Writing in this unit will be, for most part, expository and is intended to give students practice in giving reasons for their preferences among poems and in making comparisons between the poems. However, any student (s) who wishes to write verse will, of course, be encouraged to do so.
- Weeks 10-11-An in Depth study of Steinbeck's "Of Mice and Men." Literary techniques and terms learned in weeks 1-7 will be examined more carefully as the student reads and evaluates the novel.
- Weeks 12-13-A detailed examination of the elements of the short stories (Setting, Characters, Plot, Dialogue) The following four stories will be used to enhance the student's understanding of the genre:
- | | |
|----------------------------------|------------------|
| <u>The Bet</u> | Anton Chekhov |
| <u>Flight Number Twenty-Five</u> | Jesse Stuart |
| <u>The Day the Flowers Came</u> | David Madden |
| <u>Walking Wounded</u> | John Bart Gerald |
- Weeks 16-17-An in depth study of "Bless the Beasts and Children." by Glendon Swarthout. This novel's excellent portrayal of six contemporary "outcasts" should stimulate discussion, and provide students with an enjoyable and educational experience. Mr. Swarthout's unusual but interesting style will also be very closely examined.
- Week 18 The application to the area of personal employment of all oral and written skills mastered during the previous weeks. Students will write letters, fill out application forms and conduct interviews relating to a specific field of endeavor.

IV. MATERIALS:

BOOKS

IV. MATERIALS CONT'D.

The following materials will be provided by the school and must be returned upon completion of the course.

Albee, Edward, Sandbox, Beacon Press, Boston 1960
Burnett and Foley, The Best American Short Stories, Houghton Mifflin Company, Boston 1969
Mayorga, Margaret, Best Short Plays, McGraw - Hill 1960
Papertexts, Simon & Schuster, Inc. 1967
Smily, Marjorie, Who Am I?, Macmillan Co. 1966
Smily, Marjorie, Stories in Song and Verse, Macmillan Co., 1966
Steinbeck, John, Of Mice and Men, Bantam Books, New York, 1937

The following materials will be purchased by the student and may be kept upon completion of the course.

BOOKS

Steinbeck, John, Of Mice and Men, Bantam Books, New York, 1937
Swarthout, Glendon, Bless the Beast and Children, Doubleday, New York, 1970

OTHER MATERIALS:

Filmstrips

John Henry
John Steinbeck

Films

Grapes of Wrath

Records

The Two Sides of the Smothers Brothers
Bill Cosby: Why Is There Air?
Light Side, Dark Side - Bill Cosby

COURSE REQUIREMENTS:

Examinations: Three per 9 weeks, encompasses 40%
Oral Presentations: Two major ones per 9 weeks encompasses 20%
Written Assignments: Two major ones 9 weeks, encompasses 20%
Daily Assignments: Includes quizzes, class participation and minor written assignments, encompasses 20%

Program Area: English

Author:

Course: Far Eastern Literature

School: Butler High

Date: June, 1975

I. SCHEDULE:

The class will meet four days a week for two mods. Students will be expected to use some unscheduled time resource center assignments and conferences.

II. ACHIEVEMENT LEVEL:

The course is for students who have an interest in beliefs, customs and social mores different than their own. The student who elects Far Eastern Literature should have command of the language, but more importantly he should be willing to express personal impressions about the readings.

III. EMPHASIS:

While stressing some literary forms of the Far East, with emphasis on Haiku and the novel, this course is also designed to explore the philosophy, religion, art, music and general culture of the Far East to create a better understanding of a people about whom we should have more knowledge.

IV. GOALS:

"Whenever I have confronted that which was unfamiliar to me, I have constantly sought neither to praise nor to condemn but only to understand."

---Spinoza

Through the use of various media, acquaint students with some concepts and ideas that many Asians have traditionally considered important.

V. OBJECTIVES:

1. To become aware of our own stereotyped notions about the people of the Far East
2. To become aware of the common humanity of man despite cultural differences
3. To judge non-Western culture with greater objectivity or recognize judgment based on our own scale of values - to become aware of point-of-view
4. To culturally recognize the Far Eastern historical and contemporary achievements
5. To produce a concern for other peoples - a richness of human thought and life
6. To express opinions supported by careful observations and reasons

7. To learn a general technique for studying cultures
 - a) How do the people make a living (the material foundations of life)?
 - b) How do they live together (their social organizations and processes)?
 - c) How do they think of themselves and of other people in the world and universe (their images as reflected in religion, philosophy, literature and art)?
8. To discover the ways in which other groups of human beings have organized their lives to answer the perennial questions of survival and fulfillment.
9. To help the student recognize his membership in the human race
10. To destroy the ethnocentric approach to the study of other people and replace it with respect and appreciation of differences
11. To see what a number of people within a culture have thought and valued throughout the ages and to be able to better understand that culture
12. To form a foundation upon which to build further understanding of any other culture

VI. SEMESTER OUTLINE:

<u>Week 1</u>	Introduction to Asia Chinese Literature
<u>Week 2</u>	Chinese Philosophical Writings
<u>Week 3</u>	Chinese Philosophical Writings
<u>Week 4</u>	Chinese Philosophical Writings Chinese Poetry
<u>Week 5</u>	Chinese Poetry
<u>Week 6</u>	Chinese Poetry Chinese Fiction
<u>Week 7</u>	Chinese Fiction
<u>Week 8</u>	Chinese Fiction
<u>Week 9</u>	Related Chinese Arts and conclusions
<u>Week 10</u>	Introduction to Japan Japanese Poetry
<u>Week 11</u>	Japanese Poetry
<u>Week 12</u>	Early Japanese Prose
<u>Week 13</u>	Early Japanese Prose
<u>Week 14</u>	Japanese Fiction and Drama
<u>Week 15</u>	Japanese Fiction and Drama
<u>Week 16</u>	Japanese Fiction and Drama
<u>Week 17</u>	Related Japanese Arts
<u>Week 18</u>	Other Far Eastern Countries

Week 19 Other Far Eastern Countries

Week 20 Attitudes and conclusions

VII. TEXT AND MATERIALS:

Yohannan, John D., ed., A Treasury of Asian Literature. New York:
Mentor Books, New American Library, 1959.

Anderson, George L., ed., Masterpieces of the Orient. New York:
W. W. Norton, 1961.

Henderson, Harold G., trans., An Introduction to Haiku. Garden City,
New York: Doubleday Anchor Books, 1958.

Payne, Robert, ed., The White Pony. New York: Mentor Books, New
American Library, 1947.

Tanizaki, Junichiro. Seven Japanese Tales. New York: Berkley
Medallion Books, 1965.

Yutang, Lin. Famous Chinese Short Stories. New York: Washington
Square Press, Inc., 1967.

Films

Ancient Orient: Far East

Buddhist World

Major Religions of the World

China: Awakening Giant

China: The Old and the New

Mao Tse Tung

Japanese Boy: Song of Taro

Japan

Japan (Customs and Traditions)

Japan - Miracle in Asia

Nature's Patterns - Japan's Classic Beauty

Japan, Season by Season

Journey Through Japan

Gardens of Japan

The Architecture of Japan

Festival Japan

Ikebana - The Art of Flower Arrangement

Kabuki - Classic Theatre of Japan

Noh

Bunraku - Puppet Theatre of Japan

Origami - The Folding Paper of Japan

Living Arts of Japan

The Culinary Arts of Japan

Children at Play

Children's Songs of Japan

Folk Songs of Japan

Youth of Japan

Japan 1970

Program Area: English
Course: Frontier Literature

Author: C. Guenther
School: Butler High
Date: June 1975

I. GOAL STATEMENT:

This course will attempt to give the student the feeling for and the spirit of the founding of his country and the subsequent westward spread of civilization by providing easy reading material and appropriate films.

II. OBJECTIVES:

1. To encourage students to read by providing easy material.
2. To orient the student to his historical culture.
3. To acquaint the student with western mythology.
4. To give the student a realistic picture of cowboys and Indians.
5. To enrich TV viewing experience.
6. To explore the humor consequences of culture conflict between the white men and the Indians.
7. To understand some elements of the philosophy and culture of the American Indian.
8. To understand why some people tend to perceive other people as stereotypes.
9. To increase the students desire to know more about the people and the development of the west, past and present.

III. SCOPE-SEQUENCE/TIME OUTLINE: (A rough estimate because texts have not as yet been selected.)

- | | |
|-----------|--|
| Week 1- 3 | Introduction
Where the "West" started and why
Historical background
Reading short stories
Appropriate films |
| Week 4- 7 | Life on the Frontier
Emphasis on character motivation and setting in reading
Cover one novel
Class project (Constructing or decorating a western town)
Appropriate films |
| Week 8- 9 | TV westerns - formula and non-formula
Short stories covering both types
Discovering characteristics of stock westerns |

III. SCOPING SEQUENCE/TIME OUTLINE CONT'D.

Week 10-13	Westward expansion into far West Historical implications Transportation The cowboy Folksongs The Gold Rush Appropriate films and readings
Week 14-17	The American Indian Culture and customs Dislocation of the Indians Class project Second novel
Week 18	Presentation of individual projects

IV. INSTRUCTIONAL RESOURCES:

STUDENT TEXTS

American Folklore and Legends, Globe Book Co.
(Additional books to be selected)

AVAILABLE IN THE ENGLISH RESOURCE CENTER -

Filmstrips on the cowboy
Filmstrips on the American Indian
Large selection of western paperbacks

NUMEROUS FILMS ARE AVAILABLE FROM THE MONTGOMERY COUNTY FILM SERVICE

V. SUGGESTED APPROACHES:

1. Provide numerous opportunities for quick reading of easy but interesting related material and films.
2. Role playing may be used to involve the student in the lines of the characters he reads about.
3. Special visual projects, such as decorating the room as an Indian village or western town may be used as an opportunity for the students to become involved in the atmosphere of that period in time.
4. Students will explore many facets of Indian culture such as food, dance and sign language.
5. Films will be used to visually acquaint the student with what he is reading and studying.
6. Short compositions will be assigned dealing with personal reactions to stories, novels and films.
7. Students may exercise their imagination by creating and sharing tall tales "around the campfire."
8. Set aside a day as an old time "Career Day."

VI. EVALUATION

1. Participation in class projects
2. Participation in class discussion on assigned reading
3. Grades on frequent quizzes on reading material
4. Tests on assigned readings
5. Vocabulary and spelling tests
6. Quality of "Western dictionary"
7. Written notes from movies shown in class
8. Summaries of TV or movie westerns seen outside of class

Program Area: English

Author:

Course: Modern American Literature

School: Butler High

Date: June 1975

I. SCHEDULE

The class will meet in two mod sessions five days a week but will be flexible in breaking into small groups and working with the instructor inside this set schedule.

II. ACHIEVEMENT LEVEL

Students should have good analytical and reading ability and a desire to pursue their study of literature beyond the level of a survey course.

III. EMPHASIS

The course will dwell on developing a sense of the American culture, identity, and values through various time periods but also within the framework of thematic ideas, coming to focus especially on the image of America and the American today.

IV. OBJECTIVES

1. To develop a concept of American life and values through American literature.
2. To seek to establish the identity and character of the American people.
3. To understand problems of American culture and society through literature.
4. To expand the students' knowledge of styles and techniques used by American writers.
5. To foster a recognition of America's contribution to the world's literature.
6. To aid the student in communicating his ideas orally and in written form.
7. To encourage the students' awareness and understanding of his fellow human beings, both in the school community and outside of it.

V. SEMESTER OUTLINE

Introduction: Through discussion of John Steinbeck's America and the Americans (excerpts), the poem "Land of the Free" by Archibald MacLeish, a Saturday Evening Post article entitled "American Images", and John Updike's essay "The American Man," the class will try to establish some preliminary concepts about America today and the American dream. All works studied in the various time periods will be related to four major themes which will be introduced the first few days.

1. The American desire for success
2. The American search for identity
3. The American social conscience
4. The American idealism and pessimism

V. SEMESTER OUTLINE CONT'D.

Week 1 - 3 New Breakthrough and the Frontier

Huckleberry Finn--This book will introduce several of the themes to be studied in the entire course: the search for identity, the American social conscience, and American idealism and pessimism. The Humanities movies can be used for background and deeper insight into the major issues; role playing might help in enjoyment of the humor and dialect; in order to bring out the major ideas the book presents, discussion of assumptions based on issues the book projects will be the main objective. Main topics will include Huck's image as a typical American boy, Huck's growth toward maturity and a greater moral sense during the book, Twain's criticism and satire on society, Huck's character contrasted with Tom's, the treatment and portrayal of the Negro in the book, the humor, the innocent and the American dream from a different viewpoint than the usual. A composition will evolve from one of these topics.

Walt Whitman, selections from Song of Myself--will give a sense of American democracy, the dream of success and progress, the identity of an American, the social conscience, American idealism. Parts of Drum Taps can be studied for social conscience idea and examples of new forms in poetry. Two movies are available for background plus teacher's lecture material on him. Choral reading of some parts of Song of Myself could be tried and individual readings of the poems; the idealism could be discussed in light of modern day idealism and pessimism on America.

Emily Dickinson--Idealism and pessimism can be explored in "Hope is a Thing with Feathers", "Much Madness is a Divinest Sense", and "The Soul Selects Her Own Society." The concern for the individual in his search for identity can be seen in "Tell All the Truth But Tell It Slant". A movie may be shown for background and records of her poems played. The class will break up into small groups, each considering meanings, differences in form, techniques, etc.

"The Man That Corrupted Hadleyburg"--will bring out the American dream of success, social criticism and conscience, and pessimism. It can touch off discussion on human pettiness and hypocrisy, and might be a launching point for at least part of the class to take part in some sensitivity modules where they will go out and be a part of experiences where they can observe modern pettiness and hypocrisy. The story will also promote a discussion of melodrama; an old time movie made by the class of 1969 can be shown.

"One of the Missing"--Ambrose Bierce's grim story exposes the search for identity, the desire for success, and pessimism. It provides an excellent example of naturalism. Students can trace the buildup of horror and tension and perhaps do a little creative writing exercise by rewriting the ending.

Stephen Crane, poetry on pp. 332-335 of McCormick-Mathers, Vol. II, American Literature and outside selections. Crane shows the irony of the individual identity, the individual versus society, social pressures, pessimism and naturalism. The teacher should elicit individual responses to ideas of various poems to lead into the assumption technique.

V. SEMESTER OUTLINE CONT'D.

Week 1 - 3

Edwin Arlington Robinson, character studies, pp. 337-342--these poems portray the search for identity, the dream of success, and pessimism. "Richard Cory" and Simon and Garfunkel's recording of it should be added. Students could dramatize characters through pantomiming their actions and characterizations as someone reads the poems, and follow-up with discussion of the qualities shown.

The Oxbow Incident -- This book promotes the problem of social conscience the question of justice and the individual integrity.

MATERIALS

McCormick-Mathers, American Literature, Vol. II.
The Adventures of Huckleberry Finn --Mark Twain
The Oxbow Incident -- Walter Van Tilburg Clark

FILMS

From Montgomery County Schools film library
"Mark Twain: Background for His Works"
"Mark Twain Gives an Interview"
"Mark Twain's America"
"What Does Huckleberry Finn Say?"
"The Art of Huckleberry Finn"
"Huckleberry Finn and the American Experience"
"Magic Prison - Emily Dickinson"
"The Realists"

FILMSTRIPS AND SOUND FILMSTRIPS -- Butler High School audio-visual room

"I Hear America Singing"
"The World of Mark Twain"
"The Development of the American Short Story"

RECORDS

"Poems and Letters of Emily Dickinson"
"Poems of Patriotism" (I Hear America Singing")

Week 4 - 7 Man and the Glitter and Glare of the Twenties

"The Egg" -- Sherwood Anderson's story illustrates small town materialistic values, the American dream of success, a psychological study of the father. It should be related to modern day values. Again, perhaps part of the group that did not go out on sensitivity modules before could go places in the community where they can observe and write up the sense of values they witness: airport, barbershop, beauty parlor, Frisch's, club, department store, church, grocery store, basketball game, court, Butler's cafeteria, laundermat.

"Patterns" -- Amy Lowell may be studied in light of raising the question of society's force of conformity into rigid behavior skepticism about existing values and war. She and the following poets in this unit may be examined for new forms and techniques in poetry.

V. SEMESTER OUTLINE CONT'D.

Week 4 - 7 Man and the Glitter and Glare of the Twenties

"Pity This Busy Monster, Manukand", "Next to of Course God America I" and other poems by E. E. Cummings -- these reflect his commentary on the American dream, the American social conscience.

"Mending Wall" -- Bring in as a different kind of treatment in poetry of values and interrelationships between people and in a larger sense, between nations. The ideas here will help with the background of the nation going into the first World War and the isolationist attitude.

"Farewell to Arms" -- Study this novel as an exploration of the American conscience and attitude in war; idealism and pessimism, values of the World War I period. Possibly might order the film from Films, Inc. for \$30.

"The Hollow Men" -- T.S. Eliot shows the hollowness and disillusionment after the war. This poem could be effectively done as a choral reading with various members of the class taking different lines. It could be used to relate to present day war attitudes.

"The Great Gatsby" -- This book brings out the shallowness of values of the Jazz Age and Gatsby's search for material success and defeat. Buzz groups on individual values could be set up, letting each group see if they can find one in common that they all see in the book and follow through by exploring assumptions about it. Could use Rhumkorff's dream trip to search for the level of worth of the value by seeking out the best plan of using and evaluating the value and the worst possibilities if the value were followed poorly.

Characterizations from Edgar Lee Master's Spoon River Anthology -- If possible, get some members of the 1970 cast of the play who are still around to recreate the reading of their roles and discuss the values, ambitions, and desires of the characters. If the cast is no longer around, ask individual members of the class to study and portray the characters; their interpretations should be related to small town midwestern values, desires for success, idealism and pessimism, and their searches for identity.

"The Killers" -- Have the class consider the negative values, the naturalistic philosophy, the inevitability of death motif.

The Hairy Ape -- Examine the picture of materialistic society, the American social conscience, the search for identity.

"The Egg" from The Literature of America, Vol. 3, Singer/Random House Series, copies to be mimeographed and distributed.

The Great Gatsby -- F. Scott Fitzgerald

Farewell to Arms -- Ernest Hemingway

Modern American Poetry & Modern British Poetry, ed. by Louis Untermeyer, in English Resource Center

e. e. cummings poetry copies and distributed by teacher.

"The Killers" from Papertexts, English Resource Center

The Hairy Ape from Nine Plays of Eugene O'Neill, Butler library and English Resource Center.

V. SEMESTER OUTLINE CONT'D.

Week 4 - 7 War and the Glitter and Glare of the Twenties

FILMS

"Hemingway" Dayton Public Library

"The Golden Twenties" Montgomery County Schools film library

"The Jazz Age" " " " " "

"The Innocent Years" " " " " "

"The Great War 1914-1917" " " " " "

SOUND FILMSTRIPS -- Butler High School audio visual resource center

"Ernest Hemingway, the Man"

RECORDS -- Butler High School audio-visual resource center

"e.e. cummings reads his poetry"

"Robert Frost Reads His Poetry"

Week 8 - 11 The Tragedies of the Thirties

"Early Success" -- Sinclair Lewis' essay will serve as a bridge between the Twenties and the Thirties as its idealism and dream of success moves into the disillusionment of the latter decade.

"I Remember the Thirties" -- John Steinbeck echoes the American dream of success and the change in values during depression years as he deals with the problems of those years, and the American economy. Discuss how students in the class would solve problems of hunger, stealing, cleanliness, and entertainment today given the same circumstances of depression years. An experiment might be conducted of doing something like living for a week on the amount of food that could be purchased on a welfare check, not washing hair or taking an actual bath for a week, spending no money on entertainment for two weeks. At the end of the two weeks, students could write up their reaction to their experiments and discuss them as a group.

"Jacob and the Indians" -- Stress the treatment of the Jews in the past and in the present in Benet's story, the changes in Jacob and traditions of materialistic values shown in the story. This selection foreshadows other works dealing with later intolerance of the Jews and minorities and invites comparison.

"Kindly Unhitch that Star, Buddy" -- Ogden Nash satirizes the dream of success, idealism, materialistic values.

You Can't Take It With You -- Examine this light look at American Life and values in the Thirties. Groups might choose short scenes to play out. Discuss the commentary on government, materialistic values, other American customs.

"Vag" -- A description of the plight of a young man in the depression days, this excerpt offers a character to be analyzed in terms of his hopes, ambitions, search for identity. Contrast him with the image projected by the plane and those in it as representations of the American Dream. Consider innovations of style here too. This small selection makes a good lead into Grapes of Wrath.

V. SEMESTER OUTLINE CONT'D.

Week 4 - 7 Man and the Glitter and Glare of the Twenties

Grapes of Wrath -- Show the film first for background. This book demonstrates the American social conscience as it dwells on the problems and troubles of the laborers and migratory workers. Concentrate on the discontent and reckless pace of the nation, the disillusionment of the Thirties.

"Litany for Dictatorships" -- Benet's outlook on conditions of dictatorships is a good link from depression conditions to war, as it foreshadows WW II. Compare mention and treatment of Jews with "Jacob".

"It Can't Happen Here" -- Study the satire and revelation of American political idealism turning to pessimism, the materialism of the Thirties, American ideals. Compare to conditions today. Could have students create their own satire on today - "It Can't Happen Here" to apply to any number of possible conditions.

"Shine, Perishing Republic" -- Focus on Jeffers' picture of decaying American society, pessimism, and the suggestion of a plan for reform, idealism.

"The End of the World" -- MacLeish shows the pessimism, loss of everything, apathy, unconcern.

"Epistle to Be Left in the Earth" -- Illustrates the mood of disillusionment again, the loss of a positive dream.

"The Answer" -- Jeffers offers a more positive approach here, an appeal for wholeness, to put America back together, idealism and optimistic values return. Compare with individual identity and concern in "What Are Years?" by Marianne Moore.

Selections from Sandburg's "The People, Yes" -- "Chicago", and "The People Will Live On" echo the American dream of success and the returning idealism.

MATERIALS

McCormick-Mathers American Literature, Vol. IV

Grapes of Wrath -- John Steinbeck

Modern American Poetry & Modern British Poetry, ed. by Louis Untermeyer, in English Resource Center

FILMS

"Harvest of Shame" Dayton Public Library

"Grapes of Wrath" Montgomery County Schools film library

"World War II, Prologue USA" " " " "

Could use "The Twisted Cross" with "Litany for Dictatorships" Montgomery County film library.

SOUND FILMSTRIPS

"Streets, prairies, Valleys: The Life of Carl Sandburg"

RECORDS

"Archibald MacLeish Reads His Poetry"

V. SEMESTER OUTLINE CONT'D.

Week 12 - 14 Militarism and Materialism of the Forties

"Two Soldiers" -- Compare the attitudes on war shown here (the American social conscience) with the present day and with those expressed in the literature of the last period.

"Boy-Man" and "V-Letter" -- Continue study of attitudes on war and American values, social conscience, idealism and pessimism.

"Pilots, Man Your Planes" -- (Modern American Poetry) also "Burning the Letters" -- Examine attitudes toward war here from the standpoint of one involved in it and the loved one at home. Students could conduct and write up interviews with those who have been in Vietnam or those who have friends and relatives over there to see a comparison or contrast with present day attitudes. They could report to the rest of the class their findings on the day the interviews are due.

All My Sons -- Explore the American business scene and war as portrayed here dwelling on both the American dream of success and the American social conscience.

"A & P" -- Carrying over the idealism in youth found in All My Sons, discuss how the illusions of the young are stifled by the realities of the adult world. Take Frost's "Birches" to deal with the search for identity and youthful aspirations.

Catcher in the Rye and A Separate Peace -- The class will divide and choose their preference. Catcher concentrates on the idealist's alienation from a superficial society and explores the individual's search for identity and the values of society; A Separate Peace can again explore the alienation of the individual, his values and search for himself. Bring in Frost's "Desert Places" as a close for these motifs of alienation and loneliness.

"The Crime" -- Study the effect prejudice has on shaping a person's identity. Continue emphasis on the search for identity plus the American social conscience. Start examination of the way society, through prejudice, deprives a man of his identity. Could include some kind of sensitivity experience on prejudice.

A Raison in the Sun -- Continue to explore the topics of prejudice and identity. Bring in poetry from American Negro Poetry by Bontemps to illustrate the hopes and fears of the Negroes and their attitudes toward prejudice and inequality. Poems might include: "We Wear the Mask"-Dunbar; "The White House"-McKay; "Brown River, Smile"-Toomer; "Brass Spittoons", "I, Too", "I Dreamed a World"-Hughes; "No Images"-Cuney; "Poem", "Sonnet to a Negro in Harlem"-Johnson; "Dark Testament"-Murray; "For My People"-Walker; "Two Jazz Poems"-Hines.

"Come Out the Wilderness" -- Continue discussion of topics like prejudice, identity, themes of American social conscience. Bring in "Cross", a poem by Hughes from American Negro Poetry.

V. SEMESTER OUTLINE CONT'D.

Week 12 - 14 Militarism and Materialism of the Forties
MATERIALS

McCormick-Mathers American Literature, Vol. IV.

All My Sons - available in various play collections in the BHS library and English resource center

Contemporary American Short Stories, Fawcett-Premier - English resource center

A Separate Peace -- John Knowles

Catcher in the Rye -- J.D. Salinger

A Raisin in the Sun -- Lorraine Hansberry

American Negro Poetry, Bontemps-poems to be duplicated and distributed

FILMS

"Paul Lawrence Dunbar" Montgomery County Schools Film Library

"Lovers Quarrel with the World (Robert Frost) " "

"World War II 1939-1941" Montgomery County Schools Film Library

"World War II 1942-1945" " " " " "

"Civil Rights Movement: Personal View" (with Raisin in the Sun) same source

Week 15 - 18 The American Dream -- Dead or Alive in the Fifties and Sixties

"Any Human to Another"-- Carry over the theme of racial problems, the American social conscience with the emphasis still on prejudice and intolerance. Poem will be duplicated by teacher.

"The Doctor's Wife" -- Social prejudice is still the major issue; these two works provide a prelude for the next novel if students are reading To Kill a Mockingbird.

To Kill a Mockingbird or Catch 22 -- Students' choice; views and ideas will be exchanged in full group discussions. The themes here deal with the children's learning experiences in tolerance and conflict with relationships to others of different backgrounds; also, more important in relation to the American social conscience and the search for identity and individual goals and values is Atticus' defense of the Negro and the entire problem of Southern justice and ingrained traditional prejudice. As the students study the book they will do outside readings from newspapers and magazines dealing with similar Civil Rights cases, Klu Klux Klan trials, etc. Essays and reports of their responses to these readings can be brought to class for general discussion later. Catch 22 will lead the other section of students in a different track: the issue of war from the Korean War into the present. The American social conscience and the search for individual integrity, the idealism and pessimism of the modern situation are reflected here. If at all possible, students should see the film, to be released this year.

"Boom! Sees Boom in Religion Too" -- (from The American Experience: Poetry, English resource center) Nemerov satirizes and explores another facet of American life and today's values. This poem can be duplicated and discussed through views on the religious aspect of American life.

V. SEMESTER OUTLINE CONT'D.

Week 15 - 18 The American Dream -- Dead or Alive in the Fifties and Sixties

"A Woman of Her Age" -- A view of the traditional Jew and the concept of success which may be used to contrast with themes and ideas in Death of a Salesman.

Death of a Salesman -- Students can follow most of the play from the record. Some copies of the script will be on hand to follow, especially in the flashback scenes. Again, students can explore the theme of success and identity, goals and values of the American society. A followup assignment could be to investigate those involved in a business closing in the nearby community or those laid off from work for their reactions and views of present and future business and personal concerns.

Travels With Charley -- An overall view of American life, culture, values can be pursued through this commentary. Students could relate their experiences in various parts of America to Steinbeck's views.

"The Portable Phonograph" -- With this closing stimulus to a discussion of today's values and the future of America, students should be encouraged to look back at the themes they have covered and draw together an image of America and the Americans. A final writing assignment will be writing the image of America in poetry, essay or short story form.

MATERIALS

Contemporary American Short Stories, Fawcett-Premier - English resource center

"The Doctor's Wife" from American Short Stories, Scott-Foresman - English resource center

To Kill a Mockingbird -- Harper Lee

Catch 22 -- Joseph Heller

Death of a Salesman -- available in various play collections in the BHS library and English resource center

Travels with Charley -- John Steinbeck

"The Portable Phonograph" from The Literature of America, Vol. 3, Singer/Random House Series, copies to be mimeographed and distributed

FILMS

"That War in Korea I & II" Montgomery County Schools Film Library

"Not So Long Ago" " " " " "

RECORDS

"Death of a Salesman" Dayton Public Library

VI. TEACHING APPROACHES

1. Techniques and styles of authors pertinent to the innovations and typical developments of American literature will be worked in inductively at an appropriate time in the discussion of the author's work.

VI. TEACHING APPROACHES CONT'D.

2. Whenever possible the values and ideals studied in a selection of literature or time period will be related to today's world in discussion and in outside involvement directly with people and in the community.
3. Composition assignments given with each unit at times will be related to the work studied but more often will stem from the personal experiences students have in their involvement in activities outside the classroom.
4. An effort will be made to take advantage of current movies, TV programs and current events which pertain to American values and ideals under study.
5. The major paper for the course will be based on the use of three books and/or plays dealing with a theme echoing or concerning those being emphasized in class. This assignment will be announced the first week of class along with its due date. See attached list of suggested readings and their classifications of themes. Many more books might be included with the approval of the instructor.

The American Social Conscience

The Pushcart War - Jean Merrill
Winterget - Maxwell Anderson
Home of the Brave - Arthur Laurents
Idiot's Delight - Robert E. Sherwood
What Price Glory? - Maxwell Anderson & Lawrence Stallings
Street Scene - Elmer Rice
The Invisible Man - Ralph Ellison
Black Boy - Richard Wright
Native Son - " "
Strange Fruit - Lillian Smith
The Naked and the Dead - Norman Mailer
From Here to Eternity - James Jones
The Octopus - Frank Morris
Inherit the Wind - Lawrence & Lee
In the Heat of the Night - John Ball
The Jungle - Upton Sinclair
The American Way of Death - Jessica Nitford
Unsafe at Any Speed - Ralph Nader
Generation of Vipers - Philip Wylie
My Sweet Charlie - David Westheimer
Silent Spring - Rachel Carson
The Wastemakers - Vance Package

The American Desire for Success

Babbitt - Sinclair Lewis
Mainstreet - " "
The Rise of Silas Lapham - Wm. Dean Howells
Yes, I Can - Sammy Davis, Jr.
The Child Buyer - John Hensy
Sister Carrie - Theodore Dreiser
The Man in the Gray Flannel Suit - Wilson
Giants in the Earth - Ole Rolvaag
An American Tragedy - Dreiser
Valley of Decision - Marcia Davenport
Giant - Edna Ferber
The Status Seekers - Vance Packard
The Power of Positive Thinking - Norman Vincent Peale

The American Search for Identity

Manchild in the Promised Land - C. Brown
A Death in the Family - James Agee
A Member of the Wedding - Darson McCullars
The Glass Menagerie - Tennessee Williams
The Red Badge of Courage - Stephen Crane
I'm Really Dragged Out But Nothing Gets Me Down - Nat Hentoff
A Patch of Blue - Elizabeth Kata
The Lilies of the Field - William Barrett
Flowers for Algernon - Daniel Keyes

American Idealism and Pessimism

Our Town - Thornton Wilder
The Old Man and the Sea - Ernest Hemingway
The Chosen - Chaim Potok
The Heart is a Lonely Hunter - Carson McCullars
Ethan Frome - Edith Wharton
Of Mice and Men - John Steinbeck
David and Lisa - Theodore Rubin
The Manchurian Candidate - Richard Condon
Fail-Safe - Eugene Burdick
Death Be Not Proud - John Gunther
Fahrenheit 451 - Ray Bradbury
In Cold Blood - Truman Capote
A Centicle for Leibowitz - Walter Miller
The Andromeda Strain - Michael Crichton
The Prize - Irving Wallace
Advise and Consent - Allan Drury
Tell No Man - Adele Rogers St. John
Rias, Babylon - Frank
The Ugly American - William Lederer and Eugene Burdick
Seven Days in May - Fletcher Knebel

Program Area: Language Arts

Author: Charles Knickerbocker

Course: Old English/middle English
Literature

School: Butler

Date: June, 1975

I. GOAL STATEMENT:

The student will recognize the social, political, economic impacts upon the literature of these two periods.

The student will recognize literary forms which have been transmitted to contemporary literature from the early English period.

The student will become familiar with the changes in the English language by study of the literature, use of the OED, and awareness of historical influences of the times.

II. OBJECTIVES:

1. to present a selection of literature which serves as the foundation of English literature
2. to broaden the students historical and international understanding of mankind
3. to develop through reading and writing better verbal abilities
4. to view the changes in the English language because of political, religious and social conditions.
5. to provide the student with greater awareness of available references as well as the skill to use them
6. to provide the student with composition skills for research development
7. to develop the students' verbal, oral and visual communication by directly confronting peers with literary/historical topics
8. to develop the students' listening skills by reviewing other students presentations
9. to develop a sense of dignity of self and gain an appreciation of others by face-to-face discussions, presentations and resolution of problems connected with the Old English/Middle English Literature
10. to gain a sense of the universal nature of immortal literature by reading from this dated period works with themes which remain very contemporary and unresolved

III. SCOPE-SEQUENCE/TIME OUTLINE

Week 1

Introduction to Anglo-Saxon England

- A. Lecture - history
- B. Introduction literature

Week 2

- I. Anglo-Saxon Period 449-1066
- II. Anglo-Saxon Poetry
 - A. Elegiac Poetry
 - B. The Caedmoniam Poems
 - C. The Poetry of Gynewulf

- Week 3 I. Anglo-Saxon Prose
 A. King Alfred
 B. Historic Battle Poems
 II. Riddles, Charms, Gnostic Verse
- Week 4 Growth of the English Language
 A. Anglo-Saxon English
 B. Latin
- Week 5-7 Beowulf (Penguin ed.)
 A. The epic
 B. Cultural Patterns
 C. Literary Characteristics
- Week 8 I. End of an Era
 A. Battle of Hastings/Bayeux Tapestry
 B. French Domination
 II. Growth of the English Language
 A. French Influence
 B. Dialect and Class
- Week 9 I. Midterm Examination (comprehensive)
 II. Norman England
 III. Morte d'Artur
 IV. Piers Plowman
- Week 10 The Prologue to the Canterbury Tales
 A. Modern English Translation
 B. Middle English
 C. Analysis of Prologue
 1. psychology
 2. sociology
 a. pilgrims
 b. palmers
 D. Role of Thomas a Becket and the Catholic Church in English Culture
- Week 11 I. The Characters of The Canterbury Tales
 A. Chaucer Biography
 B. Analysis of the Characters
 1. pilgrims
 2. palmers
 3. satire
- Week 12 The Canterbury Tales
 A. The Knights Tale
 1. A standard of measure
 2. The Norman society - chivalry
 B. The Nun's Priest Tale
 1. Beast fable
 2. Sociological analysis

Weeks 13-14 The Literary Types Developed in the Canterbury Tales
A. Comedy
B. Irony
C. Paradox
D. Fabliau
E. Satire

Week 15 The Miller's Tale
A. Fabliau
B. As an expression of the character

Weeks 16-17 Independent Reading and Analysis of Selected Tales

Week 18 I. Minor Poetry of the Period
II. Final Examination
III. Presentation of projects

IV. INSTRUCTIONAL RESOURCES

Old English Poetry

The Seafarer
The Wife's Lament
Deor's Lament
The Wanderer
The Battle of Brunanburg
Riddles
Widsith the Minstrel
The Husbands Message

Beowulf

Sir Gawain and the Green Knight

Morte d'Artur

Chaucer's Canterbury Tales (Washington Square Press)

Everyman

V. SUGGESTED APPROACHES

- A. The class will be offered only once every three years and meet daily for a double period session. Students will be expected to attend sessions for lecture notes, discussions, project presentations, (class and group activities, and examinations. In addition students will be expected to develop independent study skills by using unassigned time in the English Resource Center as well as after school preparation both at home and area libraries.
- B. Old English/Middle English Literature is suggested to the student who wishes to expand his reading into the classical tradition of English Literature as well as gain insight to etymology. While the reading material varies in levels of difficulty, the approach to analysis of the literature attempts to remain primarily a discovery of theme, style, cultural revelation and literary merit transmitted. Because all of the literature has been written in an era totally abstract to our own, it is necessary to survey the history (social, political and economic) of the period. The student should have some knowledge of the library (especially the card catalog and reference works) and have some command of the English language and literature.

VI. EVALUATION

Written into Scope-Sequence/Time Outline

Program Area: English

Author: Jim Linder

Course: Mass Media

School: Butler High

Date: June 1975

I. GOAL STATEMENT

This course is designed to give students information that will better help them to understand the concept of communication. To do this, students will go from basic concepts of any communication system onto the specialized areas of newspapers, magazines, radio, television, film and then into the effects of each of these media on their daily decisions. Students will be given the opportunities of writing and giving oral presentations.

II. OBJECTIVES

1. To study the development of media from non-verbal to verbal, written, and pictorial communication.
2. To determine, through various class activities, how the media influence us in our daily lives.
3. To help students better understand and evaluate the information received through the media.
4. To evaluate the use of media and determine their potential.
5. To give students the opportunity to use the media in a propagandistic way.
6. To assist the student in analyzing persuasive techniques.
7. To make the student aware of the danger involved in not being able to understand information and ideas which condition his thinking and actions.

III. SCOPE-SEQUENCE/TIME OUTLINE

Week 0

- A. Time will be spent in a general discussion to find out what students know about mass media and communication.
- B. Students will be given a brief outline of the course.
- C. Text will be distributed and assignment of Chapter 1, "Communication: Symbol and Process", Media and Communication.

Week 1

- A. Assignments will deal with the topic "Communication: Symbol and Process".
- B. How do we learn of our environment?
- C. What is the role of the five senses?

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

- D. How do we communicate--the process of symbolization
- E. What to do with the information after we have it?
- F. Assign Chapter 2, "Extension Through Media"

Week 2

- A. Discussion will center on the concept of extension.
- B. What does the term extension mean?
- C. Have students look up information about Marshall McLuhan.
 - 1. Who is he?
 - 2. Why is he studied in communication?
 - 3. What ideas has he come up with in relation to the field of media and communication?
 - 4. Higher level students might be directed to Understanding Media (copies kept in the resource center back room).
- D. Deal with the concept of "The medium is the message". (This is a concept which should be emphasized with each medium studied.)
- E. Study the functions of man and trace how the functions of man have slowly been taken over. Ask the question: Why is it that man still carries out the function of policy making?
 - 1. A good example to use in discussion might be science fiction books or movies familiar to students. What happens when man has created a machine that makes policy?
- F. Discuss the term cyborg. Ask how we have become cyborgs.
- G. Assign Chapter 3, "Language Media"

Week 3-4

- A. Discussion during this time will center on the various kinds of language media.
 - 1. Ask students if it is possible to communicate without talking or writing. Some may have difficulty with this. Ask: What happens if you complete a job and someone gives you a signal with the hand with the thumb pointed up? How is it you know not to bother someone even though the person has said nothing about the terrible day he has had?
- B. The above will lead into the discussion of kinesics--or non-verbal, non-auditory communication.
 - 1. Have students give as many examples as they can.
- C. From kinesics, go into a discussion of non-verbal, but auditory communication. This is the strepististics communication.
 - 1. Have students give as many examples as they can think of.
- D. Ask students if they can make sounds that are produced in the throat region. This can be used to go into a discussion of a third type of communication, phatics.
- E. The next level to be discussed in linguistics.
- F. During this time students will be given background information as to the formation of a written language: from cave drawings to writing with an alphabet.
 - 1. Ask students what is so significant about our alphabet as opposed to the forms used for writing in Asian countries.
- G. Students will develop a language of their own. The teacher will supply a very basic vocabulary. From this the students in their "society" will communicate on any or all levels of verbal and non-verbal communication.

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

Week 3-4

1. Students will practice in their groups, and then will go to other societies to try to communicate.
2. Notebooks or journals will be kept--it will contain the words and their interpretations. The journals should also include any observations about their own language or another group's language. Are there any similarities, what seems to be the major differences? Were there any concepts that could not be translated? Upon what did you base the translation of a language from another group?

Week 5-8

- A. These four weeks will be devoted to the study of print media.
- B. Assign Chapter 5, "Print Media."
- C. In the study of the newspaper, show the six filmstrips on "The Newspaper in America."
- D. Time will also be spent on general background of the newspaper.
- E. After students have been given newspaper terminology the students will be given time to work with a newspaper to find the various parts of a newspaper.
- F. Time will be spent in analyzing the different types of writing that appears in a daily newspaper, a weekly, and a company and/or high/college paper.
 1. straight news
 2. feature news
 3. editorial material
- G. Students will be given a minimum of three writing assignments during this time.
 1. One assignment that I have found to be useful is to assign students to read a short story. After the reading, they are to write a straight news story, making use of the inverted pyramid style; after they have achieved success at this, have them turn the straight news story into a feature story. In preparation for this I would take the class outside and have them write sentences of description, at least one for each sense. After this have them take the straight news story and organize it into feature material: stress that the feature is just the opposite of straight news. Instead of starting out with the climax, the story should build up to one. The third writing assignment is to write an editorial dealing with some aspect of the story. Stress the use of opinion.
- H. Students will do a self-study of magazines: from this study, the student should be able to tell who the magazine is aimed at (male, female, adult, adolescent, child) and the educational level (college, high school, general appeal, etc.) What does the magazine have to offer the reader? If it is a magazine for women, does it specialize? Is the advertisement in the magazine in keeping with the format of the publication? When does it come out?
- I. Ask students what "news" means to them. Is there a balance of news or is it biased?
- J. Discussion of the effects of printed matter.
- K. Discussion of print in the electric age.

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

Week 9

- A. Have students read Chapter 4, "Art as Media"
- B. Discussion will deal with the purpose of art.
- C. Can art be used for political purposes? Students might be assigned to look up information about various artists, dancers, musicians, and composers.
- D. Why do we dance--is communication taking place? Is dancing in a "civilized society" different from that of a so-called "uncivilized society"?

Week 10

- A. Assign Chapter 6, "Chemical Media".
- B. Students will spend this week discussing fixed and moving pictures.
- C. What aspect of a communication system does a chemical medium deal with? Why do we take pictures?
- D. What advantage is there to recording events on film?

Weeks 11-15

- A. Assign Chapter 7, "Electric Media".
- B. During this five week period students will study radio and television.
- C. In the study of radio, the instructor will bring in records of old radio shows.
 - 1. Discussion will deal with the effectiveness of radio as an entertainment medium (as opposed to a medium of music and spot news).
 - 2. One project that might be incorporated during this time would be the writing of a radio show.
 - a. students will be given the opportunity to deal in one of the many facets of a radio program--from writing to performing to sound effects to directing.
- D. Students will then study television
 - 1. the invention and the industry--students will be given background as to where TV came from, its regulation, and its sources of programs.
 - 2. the types of television, commercial, educational, closed circuit, cable
 - 3. What's on TV
 - a. using video tape equipment, students will watch the various categories of television programs such as the western, the cop, the private eye, the doctor, the documentary, and children's shows.
 - 4. The effects of TV
 - a. Are we a "nation of watchers"?
 - b. Does violence on TV cause the viewer to become violent?
 - c. Do you get poor grades in school because you watch too much television?
 - d. What's right with TV?
- E. Students might be given the chance to create a television program, much the same as the radio program above.
- F. Students might do a poll on the effects of TV.

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

Weeks 16-18

- A. Assign Chapter 8, "Media and Mass-think"
- B. Part of this time period will be devoted to the idea of propaganda.
 - 1. Students will be given exercises dealing with the various propaganda techniques, or they might look through magazines and newspapers to find bits of propaganda.
 - 2. An attempt might be made by the teacher to video tape a number of commercials and have students analyze them.
- C. Why is propaganda effective? Are we as dumb as the advertiser says we are?
- D. Students might be assigned to read Vance Packard's The Hidden Persuaders. Other books that might be used at this time might be Down the Tube by Terry Galanoy, or The Selling of the President.

IV. INSTRUCTIONAL RESOURCES

Media and Communication--William F. Thomsen
Understanding Media--Marshall McLuhan
Language in Uniform-Propaganda--Ford
The Hidden Persuaders--Vance Packard
Persuasion--Anne Christine Heintz, Loyola University
The Wonderful World of Communication (301.2/H)
Reproductions from the Art Resource Center
The Newspaper in America--sound filmstrip--Art Resource Center

V. SUGGESTED APPROACHES

I have included some activities in the format. I do not feel that it is my responsibility to plan for someone else: a teacher should bring some degree of originality to a course he is teaching, not merely copy or carry on what someone else has researched and tested in the classroom.

VI. EVALUATION

- 1. Students are evaluated in a number of ways, i.e., class participation, oral reports, written papers, and tests and quizzes.
- 2. Students also receive a grade for attitude, and outside work. (Does the student add to the class environment established by the teacher, or does he detract from it? Does the student present a challenge to me, i.e., does he force me to do more in preparation for the class?

Program Area: English

Author: Carolyn Guenther

Course: Introduction to the Novel

School: Butler High

Date: June, 1975

I. GOAL STATEMENT:

To develop skills in analyzing the elements and form of the novel.
Character development and theme will be stressed.

II. OBJECTIVES:

1. To help the student develop deeper insight into himself and others.
2. To encourage the student to develop a critical awareness in choosing reading material.
3. To help the student acquire a greater understanding literary form and technique relevant to the understanding of character and theme.
4. To help the student become more aware of the moral and social problems facing the individual and mankind.
5. To stimulate the student's interest in reading fiction.

III. SCOPE-SEQUENCE/TIME OUTLINE:

- | | |
|------------|---|
| Week 1-2 | Introduction to elements, form, etc. of the novel. Course outline for student assignments. <ol style="list-style-type: none">1. Movie on the novel as an introduction ("Novel: What It Is" 6711)2. Introduction to the history of the novel3. Structure of the novel (theme, plot, conflict, characterization, etc.)4. Types of novels5. Terms for literary criticism6. Discussion of selected short stories |
| Week 3 | <ol style="list-style-type: none">1. Discuss possibilities and experiences through reading. "There is no frigate like a book..." Emily Dickenson2. Reading a novel - personal responses3. Writing a report on a novel4. Background on author and period of first novel. |
| Week 4-7 | In depth study of two novels that explore the human character within various conflicts. |
| Week 8-11 | In depth study of two novels that exemplify the use of theme as a primary literary element (within each novel, of course, other points would be discussed.) |
| Week 12-15 | Books chosen within this period will include discussions of moral and social problems facing the individual and society. Man's survival and identity will be discussed. |

Week 16-17 The remaining books will be a combination of studies in style, purpose, and insight.

Week 18 Presentations by students on independent reading program.

IV. INSTRUCTIONAL RESOURCES:

Novels:

1. Ethan Frome, Edith Wharton
2. Animal Farm, George Orwell
3. A Separate Peace, John Knowles
4. Earth Abides, George Stewart

Other possible novels:

One Day in the Life of Ivan Devisovich, Alexander Solzhenitsyn
I Never Promised You a Rose Garden, Hannah Green
The Catcher in the Rye, J. D. Salinger
The Butterfly Revolution, William Butler
Quake, Rudolf Wurlitzer
When Legends Die, Hal Borland

Record:

Understanding and Appreciation of the Novel

Filmstrips:

Ethan Frome
The Rise of Communism (Social Studies Resource Center)

Films available from Montgomery County

1. "Literature Appreciation: Analyzing Character" (5503)
2. "Novel: What It Is" (6711)
3. "Literature Appreciation: How to Read Novels" (5514)
4. "Symbolism in Literature" (8742)

V. SUGGESTED APPROACHES:

1. Set up independent reading program with students keeping a notebook containing a list of characters, chapter summaries, and a personal evaluation.
2. Have students bring in records that relate in mood or theme to the novel currently being read.
3. The notebook should contain a vocabulary section that should be checked periodically.
4. Have students decorate the room, bulletin board etc., make collages or use other audio visual aids to enhance the study of the novels.
5. Short compositions dealing with various aspects of the novels.
6. Role playing in understanding characters.
7. Use of value surveys to acquaint the student with his values.
8. Use of any appropriate film being shown on TV or at a theater..
9. Class discussion will be the real basis of the course.

VI. EVALUATION:

1. Tests on each of the novels studied plus the notes given on the study of the novel itself.
2. Frequent announced/unannounced quizzes on assigned readings.
3. A complete notebook (class notes, vocabulary section, independent reading program, etc.)
4. Class participation in discussions.
5. Special projects (class or individual).
6. Short compositions on assigned topics.

Program Area: English

Author:

Course: Modern Novel

School: Butler High

Date: June, 1975

I. COURSE DESCRIPTION:

This course will primarily consist of discussions of 20th Century themes such as the problem of survival in today's world, social isolation or prejudices, the consequences of war and racial prejudice. The selection of books for the course will be constantly flexible attempting to combine proven "great" with significant new novels.

II. ACHIEVEMENT LEVEL:

The student should be reading at the eleventh or twelfth grade level. The student should have some interest in the complex social issues confronting man today and in exploring and discussing themes concerned with these issues.

III. OBJECTIVES:

1. To help the student see literature as a mirror of life through relating reading experiences to life experiences.
2. To help the student become more aware of the moral, psychological and social problems that may influence an individual's actions.
3. To encourage the student to develop sensitivity and taste in reading material.
4. To give the student some background in literary criticism and the structure of the novel to help facilitate discussion.

IV. CHIEF EMPHASIS:

This course will concentrate on literature dealing with significant themes in 20th Century novels. The student will be involved in discussions of characterization and theme as they relate to social, economic, emotional, and spiritual problems in today's society.

V. SEMESTER OUTLINE:

- Week 1 - 2
1. Terms for literary criticism and structure of the novel presented.
 2. Film The Novel
 3. History of Modern Novel from 1850. Briefly the changes in cultural and historical events that led to the modern novel. Defining types of novels such as: novel of characterization; historical novel; propaganda novel; social protest novel; psychological novel.

V. SEMESTER OUTLINE CONT'D.

- Week 3-8 Man in the Modern World
A selection of modern novels and films (when available)
that depict man in his modern environment (his frustrations,
ambitions and triumphs) 2 - 3 novels
- Week 9-12 The Age of Anxiety
The novels selected will explore man's search for truth and
identity in an alienated society.
- Week 13-16 The Age of Analysis
The novels discussed within this time period will dwell
on the effects of man's culture and civilization on his
life now and in the future.
- Week 17-18 Independent projects will be presented. (These projects
may be a study of several books by one author or perhaps
a comparison of two or more novels with the same theme.

VI. MATERIALS:

The following books are suggested material for class discussion and
outside projects:

<u>Title</u>	<u>Author</u>
1. <u>I Never Promised You A Rose Garden</u>	Hannah Green
2. <u>Rebecca</u>	Daphne du Maurier
3. <u>The Stranger</u>	Albert Camus
4. <u>Lord of the Flies</u>	William Golding
5. <u>The Child Buyer</u>	John Hersey
6. <u>The Horse's Mouth</u>	Joyce Cary
7. <u>Cry, the Beloved Country</u>	Alan Paton
8. <u>The Heart is a Lonely Hunter</u>	Carson McCullars
9. <u>The Old Man and the Son</u>	Ernest Hemingway
10. <u>1984</u>	George Orwell
11. <u>Steppenwolf</u>	Harman Hesse
12. <u>The Pushcart War</u>	Jean Merrill
13. <u>The Jungle</u>	Upton Sinclair
14. <u>Alas, Babylon</u>	Gerald Frank
15. <u>Go Tell It on the Mountain</u>	James Baldwin

VI. MATERIALS CONT'D.

	<u>Title</u>	<u>Author</u>
16.	<u>Fahrenheit 451</u>	Ray Bradbury
17.	<u>Anthem</u>	Ayn Rand
18.	<u>A Canticle for Isibowitz</u>	Walter Miller
19.	<u>Babbitt</u>	Sinclair Lewis
20.	<u>Arrowsmith</u>	Sinclair Lewis
21.	<u>Of Mice and Men</u>	John Steinbeck
22.	<u>Grapes of Wrath</u>	John Steinbeck
23.	<u>An American Tragedy</u>	Theodore Dreiser
24.	<u>The Catcher in the Rye</u>	J.D. Salinger
25.	<u>Seize the Day</u>	Saul Bellow
26.	<u>Brave New World</u>	Aldous Huxley

Program Area: English

Author:

Course: Introduction to Poetry

School: Butler High

Date: June, 1975

I. SCHEDULING

This course is scheduled in five meetings per week; three of these will be for two mods to allow for longer discussion while two will be for one mod. The one mod session will serve merely to check progress of students involved in individual projects, outside reading, and other types of individualized instruction.

II. ACHIEVEMENT LEVEL

While this course serves as an introduction to poetry, it also endeavors to supply the needs of students who are more advanced in the field. The student, therefore, can function in this class on several levels. Certain material will be covered in common, and after this basic introduction, the student may choose material in which he has an interest.

III. EMPHASIS

The emphasis of this course is to make poetry attractive enough to the student that he will become a voluntary reader of poetry after he has left the class.

IV. OBJECTIVES

1. To provoke pleasure in the student in the reading of poetry.
2. To sharpen the student's sense of observation.
3. To improve the student's taste in poetry.
4. To increase the student's skill in reading, writing and interpreting poetry.
5. To supply the student with a technical vocabulary relating to poetry.

V. SEMESTER OUTLINE

Week 1

Introduction

This will include talking about poetry so that the people involved may get an idea of the level of achievement and interests of the members of the group. This introduction will also include a discussion of the goals to be pursued in the class.

Week 2 - 9

The Mechanics of Poetry

This eight week period will deal with such things as syntax, meter, and the figurative language of poetry. Examples from the two texts may be used in addition to other materials available in the library and resource center. While some interpretation will naturally take place, this will not be an emphasis. All students will not be at the same level, and those who are more advanced will be asked to contribute to instruction.

Week 10 - 14 Poets

During this period, individual poets and their poetry will be studied so that the students will have an opportunity to discover that poetry is a very personal type of literature and that the material expressed in the poem is a reflection of the poet's life and the social and political era in which he lived.

Week 15 - 17

Interpretation of more difficult pieces of poetry will be undertaken during this period. Students will deal individually with some poems, but group discussions in a seminar type group will take place.

Week 18

Course Review

During this week an attempt will be made to evaluate the course and the learning which has taken place. Relationships which have been shown between poetry and everyday life will be pointed out.

MATERIALS

Textbooks:

- Dunning (ed) Reflections on a Gift of Watermelon Pickle...and other Modern Verse, Scott, Foresman and Company, 1966.
- Dunning (ed) Some Haystacks Don't even Have Any Needle, Scott, Foresman and Company, 1969.

Related Books Available in School Library:

1. Poe Poems of Edgar Allan Poe, Crowell, 1965.
2. Emerson Poems, Crowell, 1965.
3. Masefield Poems, Macmillan, 1966.
4. Smith Poems from France, Crowell, 1967.
5. Poe Poems of Edgar Allan Poe, Crowell, 1965.
6. Emerson Poems of Ralph Waldo Emerson, Crowell, 1965.
7. Dickinson Poems
8. Cole (ed.) Poems for Seasons and Celebrations, Cleveland, World, 1961.
9. Benet Poems for Youth; an American Anthology, Dutton 1925.
10. Dickinson Poems for Youth, Little, 1934.
11. Stevenson Poems of American History, Houghton 1922.
12. Field Poems of Eugene Field, Scribner, 1938.
13. Keats Poems of John Keats, Crowell, 1964.
14. Longfellow The Poems of Longfellow, Modern Library.
15. Sandburg Poems of the Midwest
16. Shakespeare Poems of William Shakespeare, Crowell, N.Y. 1966.
17. Brooks Maple Mansion Melodies, Otterbein 1940.
18. Brooks Seedlings of Son, Forster, 1942.
19. Coleridge The Rime of the Ancient Mariner, Houghton-Mifflin 1959.
20. Drew Discovering Poetry, Norton, 1933.
21. Drew Poetry, A Modern Guide to Its Understanding and Enjoyment, Norton, 1959.
22. Dunbar Complete Poems of Paul Laurence Dunbar, Dodd, c. 1927

23. Frost In The Clearing, New York, Holt, Rinehart and Winston 1962.
24. Goldman First Poems, Macmillan, 1966.
25. Guest All That Matters, Reilly & Lee, Chicago, 1922.
26. Hillyer In Pursuit of Poetry
27. Homes Writing Poetry, Wilson Company
28. Houck That Book of Mine, Groneweg, Dayton, 1927.
29. Hufstader These I Have Loved, Pageant Press, New York, 1953.
30. McNeil Living Poetry, Globe Book Company, N.Y. 1950.
31. Quennell Byronic Thoughts, Harcourt Brace, New York, 1960.
32. Untermeyer Long Feud, Harcourt, 1962.
33. Untermeyer The Forms of Poetry
34. White The Second Tree From the Corner, Harper and Brothers, 1954.
35. Benet Selected Works of Benet, Rinehart, 1942.
36. Eitel (ed) The Complete Works of James Whitcomb Riley, Bobbs-Merrill, 1913.
37. Field, E. Poems of Eugene Field, Scribner, 1938.
38. Longfellow Tales of A Wayside Inn, MacKaye, 1961.
39. Martin Things that Make the Home Endure, Richard Smith, 1950.
40. Masters Spoonriver Anthology, Macmillan, 1914.
41. Stuart Hold April, McGraw-Hill, 1962.
42. Cole A Book of Love Poems, Viking Press, N.Y., 1965.
43. Cole Eight Lines and Under, Macmillan 1967.
44. Cummings 95 Poems
45. Felleman Best Loved Poems of the American People, Garden City Books, 1936.
46. Goudge A Book of Peace, Coward-McCann, 1968.
47. Graves Collected Poems of Robert Graves, New York, Doubleday, 1961.
48. Gregory Collected Poems, Holt, Rinehart, and Winston, 1964.
49. Hughes Poetry of the Negro, 1746-1949, Doubleday, 1949.
50. Lewis Requiem for Living, Harper, 1964.
51. MacLeish Collected Poems, 1917-1952, Houghton, 1952.
52. Morrison Sprints and Distances, Crowell, 1965.

53. Norman Come Live With Me, David McKay Company, Inc. 1966.
54. Parker The Collected Poetry of Dorothy Parker, Modern Library, 1959.
55. Rodman New Anthology of Modern Poetry, Modern Library 1946.
56. Stevenson Famous Single Poems, Harcourt, Brace 1923.
57. Van Doran An Anthology of World Poetry, Reynal, 1936.
58. Deutsch Poetry Handbook; a Dictionary of Terms, Funk & Wagnalls 1962.
59. Beaty Poetry from Statement to Meaning, Oxford, 1965.
60. Burgess New Rhyming Dictionary and Poets' Handbook, Harper and Brothers, 1957.
61. Brooks Understanding Poetry, Holt, Rinehart and Winston, 1960.
62. Brenner Poets of Our Time, Harcourt, 1941.
63. Twelve Contemporary Poets, National Council of Teachers of English
64. Coffin The Major Poets: English and American, Harcourt, 1961.
65. Benet Famous American Poets, Dodd, 1950.
66. Norton Famous British Poets, Dodd, 1962.
67. Hightet Poets in a Landscape, Knopf, 1967.
68. Engle On Creative Writing, Dutton, 1964.
69. Holmes Writing Poetry, Writer, 1960.

Available in English Resource Center

70. Enright & Marthaler A Book of Poetry - 1, Harcourt Brace and World, Inc.
71. Marthaler A Book of Poetry - 2, Harcourt Brace and World, Inc.
72. Wolfe A Study of Poetry, McCormick-Mathers Co., Inc.
73. The English Tradition: Poetry, Macmillan Literary Heritage
74. Peterson Poetry II, Literary Heritage Paperback
75. Knapp Introduction to Poetry, McCormick-Mathers Co.
76. Corbin Poetry I, A Macmillan Paperback Series, Literary Heritage
77. Smilet People in Poetry, Macmillan Gateway English
78. Perrine & Reid 100 American Poems of the Twentieth Century, Harcourt, Brace & World, Inc. New York, 1966.

79. McGovern & Snyder 60 on the 60's, Ashland Poetry Press, Ashland, Ohio, 1969.
80. Corbin Currents in Poetry, Macmillan Literary Heritage Series
81. Summerfield Voices, Rand McNally and Company, 1969. (The Third Book)
82. Summerfield Voices, Rand McNally and Company, 1969. (The Fifth Book)
83. Peterson Designs in Poetry, Macmillan Literary Heritage

RECORDS

- R1 Artistry in English (The Barrett's of Wimpole St. - Sonnets from the Portuguese)
- R2 Bret Harte (The Luck of Roaring Camp - Outcasts of Poker Flat)
- R3 Poems of Carl Sandburg
- R4 Chaucer - Readings from Canterbury Tales
- R7 Poems of Patriotism
- R10 Poetry of Keats and Shelley
- R11 Frank C. Baxter - The Nature of Poetry
- R13 Rime of the Ancient Mariner read by Richard Burton
- R14 Robert Frost Reads His Poetry
- R17 Spoon River Anthology
- R21 Carl Sandburg's Poems for Children
- R23 Love Songs of Robert Burns (Sung by Ann Moray)
- R24 Poems of Richard Wilbur
- R25 Old Possum's Book of Practical Cats (Read by T. S. Eliot)
- R26 The Raven
- R28 Hearing Poetry Vol. I - Chaucer through Milton
- R29 Hearing Poetry Vol. II - Dryden through Browning
- R30 Edan St. Vincent Millay Reading Her Poetry
- R31 Basil Rathbone Reads Edgar Allan Poe
- R32 Poetry of Gerard Manley Hopkins
- R33 Poetry of Robert Burns and Scottish Border Ballads
- R34 Poetry of Keats
- R35 Poetry of A. Tennyson
- R36 Robert Frost reads his Poetry
- R37 Poetry of Robert Browning
- R38 Tyrone Power Reading Byron
- R39 E. E. Cummings Reads His Poetry
- R40 Ogden Nash Reads Ogden Nash
- R41 Archibald Macleish Reads His Poetry
- R48 Folk Songs of the Frontier
- R49 Folk Songs of the New World
- R50 The Negro Spiritual
- R51 Sea Chanties
- RA1 Anthology of American Poetry to 1900
- RA3 Forms of Poetry
- RA10 A Treasury of Great Poetry
- RA11 Folk Songs of the World
- RA27 The Sonnets - Shakespeare

FILMSTRIPS

Getting the Meaning from Poetry
Rhythm in Poetry
Sound Effects in Poetry
Figures of Speech
Stanza Forms and Forms of Verse
How to Write a Poem
Emily Dickinson
Sidney Lanier
Walt Whitman
The Ancient Mariner (2)

POETRY AND READINGS

Understanding and Appreciation of Poetry
Poetry of Yeats
Stephen Spender Readings
Reflections on a Gift of Watermelon Pickle
Dylan Thomas Reading His Complete Recorded Poetry
Many Voices - Adventures in American Literature

SOUND FILMSTRIPS

Poems and Letters of Emily Dickinson
T. S. Eliot Reading Poems and Choruses
Streets, Prairies and Valleys: The Life of Carl Sandburg

FILMS

Available from Montgomery County Schools Film Center

Magic Prison: Emily Dickinson
Yeats Country
Walt Whitman's World
Walt Whitman: Background for His Works
Lover's Quarrel With the World
Literature Appreciation: How to Read Poetry
Robert Frost

Program Area: English

Author: D. Hummel

Course: Introduction to Radio

School: Butler High

Date: June 1975

I. GOAL STATEMENT:

To acquire knowledge and develop skills in both the theoretical and production areas of radio communication. The student will seek their own ways of effectively communicating through use of the radio while learning the basic methodology of radio production.

II. OBJECTIVES:

1. To provide the student with an opportunity to gain experience in the field of radio communications.
2. To stimulate an interest within the student for the field of radio communication.
3. To develop insight and awareness to the theory behind the various types of radio communication.
4. To develop within the student the desire to be more critical of the various types of communication, specifically radio, that surround him.
5. To practice the skills of production of the various means of radio communication.
6. To develop a feeling for the influence of radio communication and the ability to use radio to achieve desired goals.

III. SCOPE-SEQUENCE/TIME OUTLINE

1st 9 weeks -

In the first nine weeks the area of general theory behind radio communication will be covered. Some of the ways in which this will be covered are as follows:

1. Study of the audience
2. Small station vs large station
3. Different types of station
4. News, choice of
5. Music, choice of
6. Staff, duties and responsibilities
7. Designated goals of the staff
8. Finances
9. Radio law

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

2nd 9 weeks -

The last half of the semester will be spent dealing with actual production of radio programming. Areas to be covered with regards production are as follows:

1. Different types of control boards and their operation
2. Turntables, operation of
3. Tape recorders, operation of
4. Cart machines, operation of
5. Microphones
6. Records
7. Voice
8. Developing a personality
9. Handling various shows
10. News, writing and taping
11. Commercials, writing and cutting
12. Public service announcements
13. Making an audition tape

IV. INSTRUCTIONAL RESOURCES:

A new text book - guest speakers - local newspapers - Where It's At - local radio stations - basic equipment - handouts and other related materials.

Program Area: English

Author: John Sferro

Course: Real People

School: Butler High

Date: June, 1975

I. GOAL:

To familiarize the student with the biographical and autobiographical form of literature and with the life style of the people these forms convey.

II. OBJECTIVES:

To understand the trials and tribulations encountered by many "famous" people in our society.

To discuss these personal difficulties and relate them to the student's own daily experiences.

To read materials which will help the student open many new areas of interest.

To establish a positive attitude in the student's mind toward their individual reading abilities.

III. INSTRUCTIONAL RESOURCES

Tests:

Short World Biographies, Henry Christ

Turning Point: A Collection of Short Biographies, Kenneth Kieszak

Two (2) full length biographies per student - chosen individually by each student.

Movies - Full length and shorts. Each is based on life of some person studied in class. Students will help determine which movies will be used.

IV. SUGGESTED APPROACHES

Write a brief biographical sketch of a person student knows.

Drawings illustrating actions of famous people.

Media presentations on famous real people.

Small-group discussion.

Role-playing to illustrate certain problems encountered by real people in our society.

V. EVALUATION

Objective and Essay tests

Quizzes on readings

Oral questioning

Class Participation

Projects

Outside readings

Vocabulary tests

Program Area: English
Course: Romantics

Author: Lynn Fusco
School: Butler High
Date: June, 1975

I. GOAL STATEMENT:

To acquaint the students with the major Romantic poets and writers.

II. OBJECTIVES:

1. To enable the student to identify each of the major Romantics by their particular identifying characteristics.
2. To familiarize the student with the content of the better known Romantic poetry and prose.
3. To analyze the different poetic forms utilized by the Romantic poets.

III. SEMESTER OUTLINE

Weeks 1 - 7 Blake, Coleridge, Wordsworth

Weeks 7 - 18 Keats, Shelley, Byron

Program Area: English

Author:

Course: Senior Seminar-Independent Study School: Butler

Date: June, 1975

I. SCHEDULE

Each senior student pursuing an independent project in the Department of English will meet once a week in a double mod session with the other students and faculty advisor. Each student is expected to utilize unassigned time to further the quality of his project. Frequent conferences should be scheduled by the student with the faculty advisor to discuss the progress of the project.

A. Achievement Level

Independent Study is offered to the senior student who is interested in a field of study not offered by the Department of English, or in a field of study in which the student would like to do more detailed work. Therefore, the student should be capable of analytical reading and writing, have knowledge of researching principles, and be interested in pursuing a goal of his own. An initial plan of study should be presented to the instructor prior to his enrollment.

B. Emphasis

While most of the course will concentrate on independent research, there is also an emphasis on seminar cooperation. Communication of information discovered in research and assisting others in their independent projects will be expected of all who participate. Subject areas for research will encompass personal and social problems as exploited in literature, history and philosophy. Papers and oral reports will be expected outcomes of research success.

C. Goal Statement

The student has interests and goals beyond those established in the curriculum and willingly obtains information which is then disseminated to fellow students.

II. COURSE OBJECTIVES

1. to provide the opportunity for further research into interesting subject areas.
2. to emphasize that self motivated learning is the most valuable and the most educational.
3. to create greater capability and success in the use of researching principles.
4. to encourage the student to establish his own goals, and to create the objectives and the programs necessary to meet those goals.

II. COURSE OBJECTIVES CONT'D.

5. to provide the seminar group the experiences of decider, doer, evaluator and recommender.
6. to develop self confidence in academic research and to create respect for intellectual curiosity
7. to develop further skills in the process of critical thinking used to arrive at sound conclusions.
8. to encourage, through interaction of various ideas on one subject, the recognition that attitudes move from the emotional to the rational level when factual support is obtained
9. to sharpen organizational skills through selective criteria.

Program Area: English

Author:

Course: Sensitivity Experiences

School: Butler High

Date: June, 1975

1. Students pair up; one acts as a mirror reflecting the other as he sees him. Hands may be used too, as well as facial expressions.
2. Charades might be a good warm up to other sensitivity exercises. Any kind of quote, title, person could be imitated.
3. One student could go through part of the day or part of the building blindfolded and being led by another who must act as his eyes.
4. Students sit on floor conducting a conversation by saying only yes or no. Discussion is held afterwards to evaluate reacts to what happened.
5. Role playing or "pretend" could be used; sample situations might include:
 1. portraying a picture on the wall observing the activities of the household.
 2. portraying an orange in love with a grapefruit.
 3. portraying a ladydriver trying to get into a too-small parking place.
 4. portraying a shoe salesman trying shoes on a woman who wants a size too small.
 5. portraying a traffic cop in the middle of the street directing traffic.
 6. portraying household pets, like a cat trying to get goldfish when all are gone.
 7. portraying a dog thinking to self and commenting on human activities.
 8. portraying a garbage disposal receiving all kinds of garbage.
 9. portraying nosey neighbor watching the couple next door fight.
 10. portraying a stream being polluted.
 11. portraying a beautician working on someone with really long hair.
 12. portraying a flower in 95° weather.
 13. portraying a girl going to the prom in the pouring rain.
 14. portraying a suitcase being flown from Dayton to New York.
 15. portraying a five-year-old going to Grandmother's in the bus alone, first time.
 16. portraying a chair in the family room that everyone fights for and two-ton Aunt Sally usually gets.
 17. portraying a babybird in the nest.
 18. portraying a violinist in a symphony orchestra or a concert pianist.
 19. portraying a three-year-old fingerpainting in nursery school.
 20. portraying someone on their first sea voyage who doesn't feel well.
 21. portraying an animal at the zoo (elephant, monkey) reacting to the humans.
 22. portraying a doorknob.
 23. portraying a new father changing a baby's diaper for the first time.
 24. portraying a teakettle.
 25. portraying a blackboard.
 26. portraying a little child seeing the circus for the first time.
 27. portraying someone caught in the elevator.

Each person in the class could think up another pretend situation to be acted out by someone else.

I. SENSITIVITY MODULES:

A technique for making the student more aware and involved with the world around him consists of the sensitivity module, a brief experience which the student must do and which places him in a position of direct contact with modern issues and problems. Some suggestions for those experiences follow:

1. Wear old clothes and sit in the office of the employment bureau. Listen, observe, talk to some of the people around you. Read the announcements on the bulletin board, etc.
2. Attend services in a church that is a completely different religious denomination than your own.
3. Go to an inner city elementary school, and if possible, stay long enough to give the teacher some assistance and talk with the children.
4. Visit the Vandalia Municipal Court, listen to the cases, observe the people involved in them.
5. Spend a few hours traveling with a policeman in his patrol car. Ask questions. If the policeman walks a beat or investigates a case, go with him.
6. Sit in the emergency room of a hospital, especially one where most of the patients are charity cases. Strike up conversations with other people in the waiting room.
7. Live for three days on the amount of money a typical welfare mother receives to feed a son or daughter closest to your own age.
8. Spend the morning making rounds with a visiting nurse.
9. Read at least two issues of Ebony or another Negro magazine or newspaper from cover to cover.
10. Go to the community health center and watch the attitudes of the personnel who work there. Talk to some of the other patients coming in for help.
11. Compare the prices of the same brands of record players, TV sets, and transistor radios at your local stores with those on display in a credit store in the downtown area.
12. Turn the heat off in your own house some night in the winter and spend the night in a cold house.
13. Read Autobiography of Malcolm X or Manchild in the Promised Land or some other book which tells what it is like to grow up black in America.
14. Attend a meeting of a civic group on human relations if one is in existence at the appropriate time.
15. Try to call city hall with a complaint that your landlord did not give you heat, or had not repaired a roof leak, or that the toilet is not working. (Dayton City Hall) Better yet, find a neighbor with a real complaint and offer to help him get it fixed.
16. Arrange for an observation visit to one of the inner city high schools.
17. Spend a morning or an afternoon in one of the area nursing homes.
18. Visit Barney's Children's Hospital, tour around, talk to the patients, if possible.
19. Visit Shawn Acres, if you have never been there. Observe, talk to the people in charge, and those who live there.
20. Arrange for a tour of the Dayton State Hospital.
21. Help in a political campaign, follow one candidate through it.

Program Area: English

Author: Charles Knickerbocker

Course: Shakespeare

School: Butler High

Date: June, 1975

I. SCHEDULE:

The class will meet four days a week for two mods. Time will be allocated for discussion, lecture, movie viewing, and individual projects and conferences.

II. ACHIEVEMENT LEVEL:

The student should be in command of Modern American English, willing to read footnotes, capable of using the Oxford English Dictionary, interested in reading both plays and criticisms, and have some awareness of literary principles as imagery, irony, hero, satire, tragedy and comedy.

III. EMPHASIS:

Selected readings from the tragedies, comedies and histories, in addition to criticisms and the study of the Shakespearean theatre will offer general exposure to a great playwright. The course will concentrate upon broadening the understanding and enjoyment of Shakespeare through the study of literary and dramatic techniques and through the study of character motivation and analysis.

IV. GOAL STATEMENT:

There are numerous plausible goals which might be established for this course. Obtaining greater insight to the author's purpose, the author's use of literary techniques to create more subtle meanings, the motivations of character which leads to conflict are only a few. However, in an introductory course, it is desired the student obtain an overview of Shakespearean drama which will lead to enjoyment and intelligent interpretation and discussion. Therefore, each student will ultimately determine his own goal.

V. OBJECTIVES:

Because each student determines his personal goal, objectives for the course are structured only around procedures which will enable the student to obtain an overview of Shakespeare on which he may therefore develop his goal.

1. To increase understanding of Shakespearean plays by reading a varied selection.
2. To develop a sense of change in the English language.
3. To increase insights to character - their motivations and conflicts.
4. To understand play development by explication of plot, character, imagery, and other literary techniques.

5. To obtain an awareness of social conditions in the age of Shakespeare which have remained stagnant and are recognized as social evils in contemporary society.
6. To interpret roles and conflicts of Shakespearean drama into contemporary statements.
7. To present through film, record, television, lecture and discussion Shakespeare as a playwright evaluating his world and ours through immortal characteristics of man.

VI. SEMESTER OUTLINE:

<u>Week 1</u>	An Introduction to Shakespeare
<u>Week 2</u>	The Tragedies <u>Macbeth</u>
<u>Week 3</u>	<u>Macbeth</u>
<u>Week 4</u>	<u>Macbeth</u>
<u>Week 5</u>	<u>Othello</u>
<u>Week 6</u>	<u>Othello</u>
<u>Week 7</u>	<u>Hamlet</u>
<u>Week 8</u>	<u>Hamlet</u>
<u>Week 9</u>	The Comedies <u>The Merchant of Venice</u>
<u>Week 10</u>	<u>The Merchant of Venice</u>
<u>Week 11</u>	<u>A Midsummer's Night Dream</u>
<u>Week 12</u>	<u>A Midsummer's Night Dream</u>
<u>Week 13</u>	<u>The Tempest</u>
<u>Week 14</u>	<u>The Tempest</u>
<u>Week 15</u>	The Histories <u>Richard III</u>
<u>Week 16</u>	<u>Richard III</u>
<u>Week 17</u>	<u>Henry IV, Part I</u>
<u>Week 18</u>	<u>Henry IV, Part I</u> <u>Henry IV, Part II</u>
<u>Week 19</u>	<u>Henry IV, Part II</u>
<u>Week 20</u>	Conclusion

VII. TEXT AND MATERIALS:

Washington Square Press editions of all plays will be provided
Bradley, A. C., Shakespearean Tragedy, Greenwich, Connecticut:
Fawcett Publications, Inc., 1965.

Films

William Shakespeare: Background for His Works

Macbeth: Sense of Tragedy

Macbeth: Turning Points

Macbeth: The Themes of Macbeth

Macbeth: The Politics of Power

Macbeth: The Secretist Man

Macbeth: Character

Macbeth: Imagery

Macbeth: Patterns of Sound

Hamlet: What Happens in Hamlet?

Hamlet: Age of Elizabeth

Hamlet: The Poisoned Kingdom

Hamlet: The Readiness is All

Filmstrips

The following are available in the English Resource Center

Selected Shakespearean Tragedies

Macbeth: Analysis and Interpretation

Macbeth: The Plot

Macbeth (8063)

Hamlet (8064)

Hamlet (5020)

England During the Reign of Queen Elizabeth (245001)

Life in Elizabethan London (245002)

Life of William Shakespeare (245003)

The Theatre and The Players (245004)

Shakespeare's Theatre (403404) **251**

Filmstrips (continued)

Introduction to William Shakespeare (403405)

Prologue to the Globe Theatre (9241)

The Playhouse Comes to London (9242)

The Globe Theatre: Its Design and Construction (9243)

A Day at the Globe Theatre (9244)

Research Paper on Shakespeare

1. Determining Sources
2. Gathering Facts
3. Writing a Draft
4. The Final Copy

Records

Available in the Fine Arts Resource Center

Shakespeare: The Sonnets (RA 27)

Shakespeare's Macbeth (RA 6)

Works of Shakespeare: Hamlet (RA 55)

VIII. EVALUATION:

Minimum student performance for receiving credit in Shakespeare shall be as follows:

1. Each student who wishes an average grade shall read the assigned plays and readings and demonstrate his personal level of understanding by
 - A. participating in class discussions with both questions and opinions
 - B. leading class discussions about his own attitudes toward the plays and eliciting class interaction about the soundness or validity of those attitudes
 - C. keeping a daily notebook which records
 1. main ideas concerning Shakespearean drama as developed in the lectures, films, outside readings and class discussions
 2. summaries of each play
 3. personal attitudes about the characters and the differences you have with others in the class as well as the critics
 4. lines from plays which bear contemporary value and explanations of that value
- (evaluations of the notebooks will be completed at the end of each reading section, i.e., the tragedy section at the end of Hamlet, the comedy at the end of The Tempest, and Histories at the end of Henry IV, Part II.)

Simply handing something written to the instructor does not guarantee the student an average evaluation or C grade. Participation and assignments must be completed with a demonstrated desire to understand. Students who continually produce only minimally will receive a below average evaluation or no credit. All evaluation is subject to personal review with the instructor.

2. To receive an above average (B) grade the student must do all of Part 1 and complete three major papers - one over each of the classifications - tragedy, comedy, history. The subject matter for each of the papers may be selected by the student; instructor approval of the selected topic is requested. Upon request, the instructor will provide several topics from which the student may choose.
To have turned in the assignment does not guarantee the above average grade. All assignments must be completed and demonstrative of above average thinking and writing.
3. To obtain consideration for superior evaluation (A), the student must complete all of 1 and 2 and also
 - A. complete a comprehensive Shakespearean project which has been planned during the semester. The student will develop the goals, objectives and the program for this project. The student will be expected to report to the instructor every two weeks during a mutually unassigned mod for a progress conference. The student will arrange all conferences and be prompt.

Conference Schedule

1. before September 21 - Introduction. What would you like to learn about Shakespeare and how can you demonstrate you learned it? Thinking about the goal.
2. before October 5 - a goal statement must be reached and stated and presented to the instructor.
3. before October 19 - objectives (ways to reach the goal) must be stated clearly and presented to the instructor.
4. before November 2 - the program to achieve the objectives must be clearly stated and presented to the instructor.
5. before November 16 - beginning implementation of the program must be shown.
6. before November 30 - demonstration of progress on program.
7. before December 14 - demonstration of further progress on program.
8. before January 8 - demonstration of further progress on program.
9. before January 18 - complete project presented for instructors comments and suggestions for revision.
10. class meeting 69, 70, 71 - presentation of your project to the class.
present the project in a manner which explains the procedures used to develop the project and the knowledge the project itself compiled.

4. Credit, No Credit

Should the student wish only to acquaint himself fully with the information and procedure the course uses and has no interest in a transcript grade, he may choose to take the class for credit or no credit. If the student elects, he will be expected to participate fully and demonstrate what he learns through the three steps or other methods mutually agreed upon by the student and the instructor. Should a student not be demonstrating learning at the level the instructor believes is worthy of credit, the student, the guidance department and the parents shall be notified. Before selecting credit - no credit, remember the responsibility rests squarely on the student to demonstrate learning.

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Program Area: English

Author:

Course: Survey of the Short Story

School: Butler High

Date: June, 1975

I. SCHEDULE

The Survey of the Short Story is set up on a traditional classroom schedule. Students will meet four days a week for two modules at each meeting for a total of eight modules a week.

II. ACHIEVEMENT LEVEL

This course is open to any student who enjoys reading short stories. However, the student enrolled should have a willingness to discuss, to think, and to write about the various stories selected.

III. EMPHASIS

This course is designed to develop the student's understanding of the short story as a complete and separate literary type.

IV. OBJECTIVES

1. To show the short story as a complete and separate literary type.
2. To present the reader with the many and varied worlds of the short story.
3. To examine techniques for interpreting and evaluating short stories.
4. To examine the various periods of the short story, i.e., romanticism, realism, naturalism, etc.
5. To have the student be able to place the various stories in their correct period.
6. To show various examples of American short stories.
7. To expose the student to world authors.
8. To prepare the student for further and more complex reading and thinking.
9. To acquaint the student with the vocabulary used by the various authors.
10. To examine techniques used by an author.
11. To examine the basic elements of plot, setting, character, and theme as it applies to the stories read.
12. To write a short story.

V. SEMESTER OUTLINE

Week 1 An introduction to the short story will be presented at this time. Emphasis will focus on the history of the short story as well as the various elements used in this literary type.

- Week 2-4 Students will deal with the early beginnings of the American short story. Use of selections by Poe, Hawthorne, and Irving. During this time, students will deal with Romanticism and the effects of it on the literature of this time. Special emphasis will be placed on the contributions of Poe to the short story. (Poe's Law)
- Week 5-8 The period of realism will be studied beginning with the local colorists and ending with the realists. Time will be devoted to the causes for this new movement in literature and representative authors will be studied to emphasize the ideas of the realists.
- Week 9-11 Students will be introduced to the Naturalist movement in literature. Comparison and contrast will be made between both romanticism and realism. The various authors who wrote in this style will be studied.
- Week 12-14 Post naturalism will be studied. Discussion will deal with the contributions made by these persons to the short story form. At this time, students will be assigned a written project. Each student will write his own original short story. Much of the writing will be done in class to give the student an opportunity to draw upon both fellow students and the instructor for ideas. At this time material will be presented dealing with how to write a short story.
- Week 15-17 World authors will be studied. Short stories will be due at the end of the sixteenth week.
- Week 18 The final week may be used in a variety of ways, i.e., as a catch-all for any work not completed from the previous unit. Students and instructor will engage in a review of the course in general.

MATERIALS

The materials for this course will be provided by the school and also the teacher. There is no one text to be used.

1. Sterner Favorite Short Stories, Globe Book, N.Y., 1958.
2. Papertexts (various titles) Associated Educational Services Corporation, N. Y., 1967.
3. Millet & How to Read a Short Story, Ginn and Company, Boston, 1969.
Throckmorton
4. Laubacher & A Book of Short Stories (1 & 2) Harcourt, Brace and World, N.Y.,
Lodge 1961.
5. Alwin Short Stories I, Macmillan Company, New York, 1961.
6. Scheld Short Stories II, Macmillan Company, N.Y., 1961.

7. Redman Introduction to the Short Story, McCormick-Mathers, Wichita, Kansas, 1965.
8. Fields A Study of the Short Story, McCormick-Mathers, Wichita Kansas, 1965.
9. Jaffe American Literature II, McCormick-Mathers, Wichita, Kansas, 1966.
10. Weiner American Literature IV, McCormick-Mathers, Kansas, 1966.

FILMSTRIPS

How to Read a Short Story
 Washington Irving
 Edgar Allen Poe
 Poe's Short Stories
 Samuel Clemens
 Bret Harte's Short Stories

SOUND FILMSTRIPS

Development of the American Short Story
 The World of Mark Twain
 Jack London
 Ernest Hemingway

FILMS

Washington Irving
 Edgar Allen Poe: Background for his Works
 Occurrence at Owl Creek Bridge
 Mark Twain: Background for his Works
 Mark Twain's America
 Mark Twain Gives an Interview
 American Literature: The Realists
 Symbolism in Literature

RECORDS

Understanding and Appreciation of the Short Story
 RA26 Many Voices - Adventures in American Literature
 Many Voices - Adventures in Reading
 R2 Bret Harte
 R26 The Raven
 R31 Basil Rathbone Reads Poe

Besides the assigned class reading, each student will be required to do outside reading dealing with any author or authors he wishes. After reading, students will fill out a data sheet to be provided by the teacher for the purpose of evaluating the student's understanding of the selections.

Program Area: English

Author: Jonny Davis

Course: Basic Skills

School: Butler High

Date: June, 1975

I. GOAL STATEMENT:

Students, with normal intelligence and achievement in other areas, will have the opportunity to master the basic skills related to the study of English.

II. OBJECTIVES:

1. Students will develop an awareness of the patterns of English sentences.
2. Students will be able to identify the basic parts of simple, complex, and compound sentences and be able to construct samples of each.
3. Students will improve their vocabulary by spelling and understanding new words in a systematic program of study.
4. Students will understand the use of the library and know the sources of information available to them.
5. Students will be able to demonstrate the common marks of punctuation.
6. Students will practice speaking to the class with a purpose.
7. Students will practice reading in an attempt to increase speed and comprehension.

III. SCOPE-SEQUENCE

Course will run one semester and will meet two mods each day.

Week 1

Testing program to determine level of students as well as weak and strong areas. Acquaint students with each other. Get them talking. Try to establish motivation.

Week 2

Begin work in sentence patterns in transformational grammar. Work in Writing: Patterns and Practices. (Use appropriate level book for group.)

Week 3-16

1. Continue working through parts I, II, III, and IV. Work will be largely individualized according to needs of students. Suggest 3 days per week.
2. Students should be provided with time each week to practice increasing reading speed by use of reading accelerator.
3. Vocabulary work from teacher lists, student's error list, Patterns book, etc. should include word games such as Perquackey Password, etc.

III. SCOPE-SEQUENCE CONT'D.

Week 17

Concentrate on library work. Encyclopedia, Dictionary, Atlases, Reader's Guide, Card Catalog.

Week 18

General evaluation--retest achievement

IV. INSTRUCTIONAL RESOURCES

For purchase by students.

1. Writing: Patterns and Practice
Book II
2. Vocabulary for the High School Student, Amaco Pub. Co. furnished by school.
3. Word Attack, Clyde Roberts, Harcourt Brace Jovanovich, Inc. 1956

Tests

1. California achievement test in English skills.
2. SRA Reading Accelerator
3. Perquackey games

V. SUGGESTED APPROACHES

1. Students enrolling in this class should be screened carefully. Requirements are average or above I Q and low English achievement. Students who have completed grammar course should not be enrolled.
2. Initially students and teacher will discuss objectives for the course to help identify their weaknesses and realize that they are not alone. Much attention should be given to establishing a working rapport not only with the teacher but also with students in the group.
3. Students will be assigned at least two mods per week to work on reading accelerator in resource center. Schedule should be established and attendance checked.
4. Teacher will supplement materials for students as needed. Extent of progress will depend on the ability of the group.
5. Sentence construction will be linked to composition as often as possible so that the class does not become a sterile grammar class. An objective of one written paper per week after the first nine weeks will be required.
6. Emphasis will be put on improvement with grade emphasis on improvement rather than initial ability.

Program Area: English

Author:

Course: Speech

School: Butler High

Date: June 1975

Man has been writing for 5000 years but man has been communicating since the beginning of man himself. Communication plays the most important part of today's complex society. Every day we have to communicate in order to exist.

I. GOAL

To improve the students understanding of the techniques in spoken communications.

II. OBJECTIVES

To instruct the student in the proper communicative methods.

To have the student become aware of the unethical methods of speech development and speaking.

To present a set of guidelines for ethical speaking.

III. MATERIALS

Speech, Monarch Notes

A Guide for Speech, Dramatics, Radio and Television, Hubert Wheeler, Commissioner of Education, Missouri, 1959

Speech Methods and Resources, Braden, Harper and Row, 1961

Teaching Speech-Methods and Materials, Robinson and Kerikas, David McKay Co., New York, 1963

Teaching Speech in Today's Secondary Schools, Belcer and Seabury, Holt, Reinhart, and Winston, New York, 1965

The Teaching of Speech, Weaver, Borchus, and Smith, Prentice Hall, Englewood Cliffs, N.J., 1952

38 Basic Speech Experience, Clark S. Carlile, Clark Publishing Co., Pacatello Idaho, fourth revised ed., 1966

Bases of Speech, Third Ed., Gray and Wise, Harper and Row, New York, 1959

Speaking and Listening, Thomas R. Lewis, Ralph B. Nichols, Wm. C. Brown Co., 1965

Group Discussion Theory and Techniques, R. Viscto Harnack and Thorrel B. Fest, Appleton-Century-Crofts, N.Y., 1964

Persuasive Communication, Erwin P. Bettinghouse, Holt, Rinehart, and Winston, 1968

Films. Alphabet Conspiracy, Speech Chain, prepared by Bell Telephone. (free)

Robert's Rules of Order

IV SPEECH SEMESTER OUTLINE

The first nine weeks should be used in developing basic speaking skills and techniques. The student should be instructed in the methods of outlining a speech, sources of materials, research methods, methods of delivery, word emphasis, idea emphasis, forms of support, and the basic types of speech. The five basic types of speech are to inform, to persuade, to entertain, to stimulate or inspire, and to arouse to action.

Speeches in order of delivery:

1. Introduction speech-no time limit-maybe made about the student or about another student in the class.
2. Informative speech-2 to 4 min. time limit
3. Pet peeve speech-2 to 5 min. time limit-let the student really become involved with this type of speech. Watch the use of the emotional appeals and use of humor.
4. Entertaining speech-3 to 5 min. time limit-point out that entertaining someone is not having them rolling down the aisles with laughter.
5. Arouse to action-4 to 7 min.-must call for a specific action on the listeners part.
6. Demonstrative or sales talk-4 to 8 min. time limit
7. Stimulate or inspire speech-4 to 7 min. time limit-The use of emotional appeals should be stressed. Not to call for a specific action on the audience's part but to cause them to think.
8. Impromptu-no time limit-instructor should choose the topics for the class, the topics can vary, humorous or serious
9. Persuasion speech-5 to 9 min. time limit-final speech of the nine weeks-should be accompanied with a one week lecture-lectures should contain; improper methods of proofs, propaganda devices, and the unethical methods used to persuade the public by speaking.

The film Alphabet Conspiracy should be shown at the beginning of the course.

Second Nine Weeks

Two weeks should be spent on "what makes us speak". The bases of speech should be discussed; the sociological, psychological, and physiological of speech should be studied. Time does not permit an indepth study of any of these areas. The instructor should just select the most important aspects to be discussed.

Two weeks should be spent on the theory and techniques to improve the listening habits of the student. Relate the course to the film the Speech Chain. This section is designed to improve the listening skills of the student. The instructor must keep in mind that listening can be taught and is not an inherited trait. Practice sessions should be one of the most useful tools of the instructor. Concentration should be on how to listen rather than how we listen.

IV. SPEECH SEMESTER OUTLINE CONT'D

Three weeks should be spent on group discussion. Discussion is a large part of our society and every day life. Most of our laws and policies that we live by come about thru group discussion. This section is designed to instruct the student in the mechanics and relationships that can be studied indepth. The different types of groups should be discussed and their specific functions. This section should serve as the final project for the year.

The last week of the nine week period should be used to listen to the final projects in group discussion.

Program Area: English
Course: Competition Speech

Author: D. Hummel
School: Butler
Date: June 1975

I. GOAL STATEMENT:

To develop skills in oral interpretation. The students will prepare themselves for competition while learning the basic skills regarding the art of oral interpretation.

II. OBJECTIVES:

1. To provide an opportunity in oral interpretation.
2. To develop a sensitivity for the power of words and the ability to interpret those written words to accomplish the desired goals.
3. To develop the students ability to perform while under the pressures of competition.
4. To develop the ability to critically analyze the written word.
5. To foster an interest in this type of communication the various types of literature are used.
6. To stimulate incentive to better one's performance through competition in class and awards.
7. To practice the skills of oral interpretation.

III. GENERAL SCOPE:

During the eighteen weeks of this course a competition speech team will be prepared for competition on local and state levels. The student will be educated on the techniques of oral interpretation involved with the six categories of individual event competition. They will then begin to choose a category for themselves after which they will begin preparation. The materials from which they will select material for dramatic or humorous interp will be over 100 plays. Those persons entered in extemporaneous speaking will get their resources from Time, Newsweek, and U.S. News & World Report magazines. All persons choosing original oratory will write their own material. Once this has been completed the class will begin practicing their delivery techniques and speaking abilities.

Program Area: English

Author: John Hauer

Course: Where It's At

School: Butler High

Date: June 1975

I. GOAL STATEMENT:

To develop an understanding of Rock and Roll music, the people who have shaped it, and its impact and interaction with society.

II. OBJECTIVES:

1. To provide an in depth study of the history of Rock and Roll.
2. To provide an insight into the music business and how it influences songs and singers.
3. To give an introduction to the operation and impact of pop music radio.
4. To foster a critical interest in a wide variety of pop music.
5. To utilize basic listening, reading, speaking, thinking, and writing skills with specific assignments and projects.

III. SCOPE-SEQUENCE/TIME OUTLINE:

- | | |
|--------|--|
| Week 1 | Introduction and explanation of the course and of performance expectations.
Emphasis - a general understanding of course schedule, material to be covered during the semester, assignments and projects to be evaluated, Hand-outs-course syllabus, list of assignments for both grading periods, lists of sources and references |
| Week 2 | Discussion and familiarization with important terms, locations, events, and people to serve as a base of reference and understanding for the next seventeen weeks.
Hand-outs - music terms, significant events in pop music
Readings and study from <u>Rock Encyclopedia</u> |
| Week 3 | A study of the origins of Rock and Roll music
Emphasis - early 1950's society, the contributions of Alan Freed, Bill Haley and Elvis Presley |
| Week 4 | An exploration of Rock's first stage of development called Classic Rock
Emphasis - mid-1950's society, the innovations of Chuck Berry, Little Richard, Fats Domino, Pat Boone, Jerry Lee Lewis, Platters, Drifters, Coasters, Buddy Holly, Big Bopper |

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

- Week 5 Concentration on the second stage of Rock, the High School School Sound.
Emphasis - Late 1950's and early 1960's society, the significance of Dick Clark and American Bandstand, Chubby Checker and the dance crazes, the Beach Boys and the California Sound
Hand-outs - High School era groups and singers
Readings and study from Rock Encyclopedia
- Week 6-7 Analyzation of the British Sound, Rock's third stage
Emphasis - mid-1960's American music scene-vs-mid-1960's British music scene, the evolution of the Beatles and their influence
Hand-outs-British music groups, Sgt. Pepper's Lonely Hearts Club Band, Magical Mystery Tour
Readings and study from Rock Encyclopedia, Sgt. Pepper's Lonely Hearts Club Band album, Magical Mystery Tour album.
- Week 8 Discussion of Rock's fourth stage, the Hard Rock Era, and the impact and implications of rock music festivals.
Emphasis - late 1960's society, electronic music, Monterey, Woodstock, Altamont, California Jam
Readings and study from Issues Today September 25, 1970.
- Week 9 Conclusion of the chronological study of rock history. Mid-term exam.
Emphasis - early 1970's society, pop music's constantly changing trends
- Week 10-12 Chronicling current pop music through oral presentations
Emphasis - oral talks on contemporary groups and singers
Readings and study from numerous sources will be necessary.
- Week 13 The operation of and influence of pop music radio
Emphasis - general history of pop music radio, AM-vs-FM, Federal Communications Commission, station formats
Hand-outs-F.C.C. rules and regulations, station formats and policies
- Week 14-15 Evaluation of ten pop music radio stations
Emphasis - WING-AM, WSAI-AM, WIZE-AM, WMEE-AM, WVUD-FM, WTUE-FM, WSAI-FM, WEBN-FM, WKRQ-FM, WDAO-FM.

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

- Week 16 Comparison and discussion of station evaluations
 and explanations of why stations do what they do
 Emphasis - listener ratings, sponsors' money,
 competition between stations
- Week 17 Techniques and methods used by artists and the
 music industry to sell their image
 Emphasis - album covers, pop art, light shows,
 stage shows, promotional campaigns
- Week 18 Reflection on and appraisal of the previous
 seventeen weeks
 Final examination
 Emphasis - honesty

IV. INSTRUCTIONAL RESOURCES:

INDIVIDUAL COPIES FOR EVERYONE:

Sgt. Pepper's Lonely Hearts Club Band songs

Magical Mystery Tour songs

Issues Today, American Educations Publications, Sept. 25, 1970

Rock Encyclopedia, Lillian Roxon, Workman Publishing Co., 1969

RECORDS:

"Along Came Jones" by Coasters

"American Pie" by Don McLean

"Blueberry Hill" by Fats Domino

"Chantilly Lace" by Big Bopper

"The Great Pretender" by Platters

Magical Mystery Tour by Beatles

"Maybelline" by Chuck Berry

"Monterey" by Eric Burdon

"Peggy Sue" by Buddy Holly

"Rock Around The Clock" by Bill Haley

Sgt. Pepper's Lonely Hearts Club Band by Beatles

"Surfin' USA" by Beach Boys

"Tutti Frutti" by Little Richard

"The Twist" by Chubby Checker

"Woodstock" by Crosby, Stills, Nash & Young

Others as available and appropriate

FILMS:

Alice's Restaurant - a preview trailer

Beat Goes On - radio station KHJ

Beatles - from A Hard Day's Night

Beatles - Pathe News

Beatles - singing "Penny Lane/Strawberry Fields"

Beatles - rehearsal for "Hey Jude"

Beatles - making Yellow Submarine

Joe Crocker - from Mad Dogs and Englishmen

Don't Knock The Rock - preview trailer

Elvis Presley - from Steve Allen Show

Elvis Presley - from Ed Sullivan Show

Elvis Presley - from Aloha, Hawaii

IV. INSTRUCTIONAL RESOURCES CONT'D.

Grand Funk - from We're An American Band
Bill Haley and The Comets
Let The Good Times Roll - preview trailer
Rock Around The Clock - preview trailer
Rock, Rock, Rock - preview trailer
Shindig - from Nov. 1965
Sonny and Cher - from Shindig
Wattstax - preview trailer
Woodstock - preview trailer
Wings - singing "Live and Let Die"
Wings - singing "My Love"
Yellow Submarine - preview trailer
Others as available and appropriate

MATERIALS ON RESERVE:

Refer to "Where It's At Materials on Reserve List" which is kept in the English Resource Center.

V. SUGGESTED APPROACHES:

1. Use posters, pictures, music surveys, etc. to create an atmosphere conducive to the study of Rock music.
2. At the beginning, it is necessary to give students a general background in rock music terms and events to put everyone on a more equal level of understanding.
3. During the first grading section, periodically check the research progress of students in preparation for their oral presentation.
4. Arrange for knowledgeable speakers to talk to classes.
Example - disc-jockeys, recording technicians, singers and groups, booking agents, record store owners.
5. Involve students in a contest centered on song surveys.
6. Use extra credit to encourage students to compile and turn in newspaper and magazine articles dealing with pop music.
7. Student ideas and opinions should be stressed through discussions of the topics being covered.
8. In class/in school assignments should be stressed because of limited reference materials.

VI. EVALUATION:

1. Participation in class discussions
2. Keeping logs of radio stations
3. Ten minute oral presentation
4. Nine weeks projects
5. In class work sheets
6. Homework assignments
7. Tests and quizzes on lecture notes

Program Area: English

Author:

Course: Where It Was

School: Butler High

Date: June, 1975

I. SCHEDULE

This course is scheduled to expose the student to two classroom situations. Part of his time will be spent in a small group situation where the student can discuss and explore the topics. The remainder of the time will be scheduled in a large group lecture. Time spent here will be devoted to the viewing of film strips and movies, lectures by the instructor, and testing.

II. ACHIEVEMENT LEVEL

The students enrolled in this course may be of varied achievement levels since the material to be presented will appeal to many types of students. The course will provide the student with a practical knowledge of literary concepts necessary to his further study in the field of literature so it will be of special significance to the student who is seriously interested in the study of literature. The basic quality necessary is the ability to read and understand the allegorical nature of mythology.

III. EMPHASIS

This course is designed to develop the student's imagination and show him that fantasy is the basis of art.

IV. OBJECTIVES

1. To give the student an understanding of this chronological evolution of modern cultures.
2. To help the student understand the parallels of any cultures and the basic similarities of all peoples.
3. To show the student that mythology is early man's attempt to explain the mysteries of his world.
4. To help the student develop an open-minded attitude toward unfamiliar mores.
5. To introduce the student to the classical definitions of myth, legend, folklore and related terms.

V. SEMESTER OUTLINE

A. The Mythology of the Old World

Week 1 - 4 Greek Mythology

The unit on Greek Mythology will begin with the creation and will include the Olympians, the minor gods and goddesses, the kings, the cities, and the epics of Homer

V. SEMESTER OUTLINE

Week 4 Roman Mythology

The discussion of Roman mythology will begin with the founding of Rome and will conclude with the fall of the Roman Empire.

Week 5 Norse Mythology

The study of Norse mythology will include the gods and goddesses and major seafaring heroes. This unit will conclude the study of mythology.

Week 6- European Legends

- 9 Some of the material covered will be the epics of El Cid, Roland, Beowulf, and King Arthur. The stories of the trolls, the gnomes, the leprechauns, and the monster of Loch Ness will also be included

B. The Mythology of the New World

Week 10-South and Central American Indian

- 11 The study of South and Central American Indian folklore will explore the legends of the Incas, Mayas, and Aztecs and how each contributes to their personality as a people.

Week 12-North American

18 Indian Lore

This will include a study of the common Indian legends as well as the heroic figures of their culture such as Sitting Bull, Geronimo, Cochise, and Crazy Horse.

Tall Tales

The study of tall tales will include such figures as Paul Bunyan, Casey Jones, and John Henry who provided a pattern for many American heroes.

Western Heroes and Frontiersmen

This unit will cover people such as William Cody, Wyatt Earp, Kit Carson, Jim Bridger, and Daniel Boone who served as examples to those people who pushed westward during America's early years.

VI. MATERIALS

To Be Purchased by Student

Bulfinch Mythology, Dell Publishing Company, New York, N.Y. 1959

To Be Provided by School

1. White The Once and Future King, Berkly Medallion Book, Berkly Publishing Corporation N.Y.C. 1958
2. White The Sword in the Stone, Laurel Leaf Edition, Dell Publishing Company, N.Y. 1939

VI. MATERIALS CONT'D.

3. Raffel Beowulf, Mentor Classic, New American Library
NYC
4. Hamilton Mythology, Mentor Book, New American Library, NYC,
1940
5. Vergil The Aenoid, Penguin Books, Baltimore, Maryland, 1959
6. Maicantante American Folklore and Legends, Globe Book Company,
NYC, 1957
7. Bullfinch Age of Fable, Carlton House, NYC
8. Bullfinch Age of Fables of Beauties of Mythology, David McKay
Philadelphia
9. Bullfinch Mythology, Thomas Crowell Company, NYC, 1855
10. Gayley The Classic Myths, Ginn and Company, NYC 1893 (2 copies)
11. Colum The Golden Fleece, MacMillan Company, NYC, 1921
12. Collidge Greek Myths, Houghton, Mifflin Company, Boston, 1949
13. Graves The Greek Myths, George Brazillier, Inc. NYC 1959
14. Guerber Myths of Greece and Rome, American Book Co., NYC 1959
15. Sabin Classical Myths that Live Today, Burdett Company,
Morristown, New Jersey
16. Zimmerman Dictionary of Classical Mythology, Harper and Row,
NYC 1964
17. Encyclopedia of Classical Mythology, Prentiss Hall
Englewood Cliffs, New Jersey
18. Column Children of Adin, MacMillan, NYC, 1920
19. Coolidge Legends of the North, Houghton, Mifflin, Boston, 1951
20. Botkin Treasury of Western Folklore, Crown Publishers,
NYC 1951
21. Coffin and Folklore in America, Doubleday and Company, Garden
Cohen City
22. Coffin(ed.) Our Living Traditions, Basic Books, Inc. NYC, 1969
23. Taft Profile of Old New England, Dodd, Mead & Co., NYC 1965
24. Baldwin Story of Roland, Charles Scribners Sons, NYC, 1930
25. Baldwin Story of Siegfried, Charles Scribner Sons, NYC 1931

VI. MATERIALS CONT'D.

26. Barlow Latin American Tales, Rand McNally, NYC, 1966
27. Blair Tall Tale America, New York, Coward, McCann, Inc.
NYC 1944
28. Sherwood Song of Roland, David McKay Company, Inc. NYC, 1938
29. Clark Indian Legends, University of Oklahoma Press, Norman
Oklahoma, 1966.
30. Loomis The Grail, Columbia University Press, NYC, 1963
31. McSpadden Robin Hood and His Merry Outlaws, World Publishing
Company, Cleveland, Ohio 1923
32. Lenier The Boy's King Arthur, Charles Scribner Son, NYC, 1917
(2 copies)
33. Layamon Arthurian Chronicles, Button Company, NYC 1912
34. Massignon Folk Tales of France, University of Chicago Press,
35. Pyle Merry Adventures of Robin Hood, Charles Scribner
Sons, NYC 1946 (2 copies)
36. Pyle The Story of King Arthur, Charles Scribner Sons, NYC,
1903
37. Rees Fables from Aesop, Oxford University Press, NYC 1966
38. Shepherd Paul Bunyan, Harcourt, Brace and World, NYC, 1924
39. Moray A Fair Stream of Silver, William Morrow and Co.,
NYC, 1965
40. Swinson Twenty Scottish Tales and Legends, MacMillan, NYC
41. Kinglsey The Heroes, MacMillan, NYC, 1954

FILMSTRIPS

Odyssey
Morte D'Arthur
King Arthur
Sir Gawain and the Green Knight
Paradise Lost
The Illiad
The Odyssey
The Aenoid
John Henry
Medea

SOUND FILMSTRIPS

Our Heritage From Ancient Rome
Our Heritage from Ancient Greece

VI MATERIALS CONT'D.

FILMS

Paul Bunyan
Loon Necklace
Odyssey: Structure of Epic
Odyssey: Return of Odysseus
Odyssey: Central Theme
Spirit of Rome
Athens: The Golden Age
Johnny Appleseed

RECORDS

#48 Folk Songs: New Frontier
#49 Folk Songs: New World
#134 Dante: The inferno

G41 Baldum - A Norse Myth
LU15138 - 15143 Heroes, Gods and Monsters of the Greek Myths (six volume set)

RELATED BOOKS AVAILABLE IN MONTGOMERY COUNTY PUBLIC LIBRARY

1. Garber Stories and Legends of Bering Strait Eskimos, Cristopher Publishing House, Boston, 1940 (398.209798 G213)
2. McLaughlin Myths and Legends of the Sioux, Bismarck Tribune Co. Bismarck, North Dakota 1916, (398.209701 M161)
3. Thompson Tales of the North American Indians, Indiana University Press, Bloomington, Ind. 1955 (398.2 T476)
4. Leland Algonquin Legends of New England, Houghton Mifflin Co., Boston 1884, (398.209 L537AL)
5. Flanagan & Hudson The American Folklore Reader, A.S. Barnes and Co., New York, 1958, (398.08 F58sFa)
6. Sokolov Russian Folklore, Floklre Associates, Hatboro, Pa. 1966 (398.094 S683R)
7. Colum Treasury of Irish Folklore, Crown Publishers, inc. New York 1967, (398.C726T)
8. Marriott & Rachlin American Indian Mythology, Thomas Y. Crowell, New York City 1968 (398.2 M359 Am)
9. Brumond The Study of American Folklore, W.W. Norton and Co. New York City, 1968 (398.07 B911s)
10. Felton Legends of Paul Bunyan, Alfred A. Knopf, N.Y.C. 1947 (398.2)0973)
11. Greenway Folklore of the Great West, American West Publishing Company, Palo Alto, California 1969 (398.097 G816F)

VI. MATERIALS CONT'D.

12. Westervelt Hawaiian Legends of Old Honolulu, Charles E. Tuttle Co.
Rutland, Vermont 1963 (398.2 W527H)
13. Curtin Myths and Folklore of Ireland, Little, Brown and Co.,
Boston, 1890. (398.209 C978M)
14. Saintine The Myths of the Rhine, Tuttle Company, Rutland,
Vermont 1967 (396.209 S157M)
15. Goodrich Myths of the Hero, Orion Press, N.Y.C. 1950 (398.22
8655M)
16. Larousse Encyclopedia of Mythology, Prometheur Press, N.Y.C.
1960 (Lit. R 290 L332)
17. Northall English Folk Rhymes, Singing Tree Press, Detroit 1968
R398.209 N86SE)
18. Ullom Folklore of the North, American Indians, Library of
Congress, Washington D.C. 1969 (R398.2 U42F)
19. Coffin &
Cohen Folklore in America, Anchor Books, Garden City, N.Y.
1956 (398.097 J86F)
20. Campbell Tales from the Cloud Walking Country, Indiana Univer.
Press, 1958 (398 2109769 C189T)
21. MacManus Irish Earth Folk, Devin-Adair Co., N.Y. 1959
(398.2109415 M1671)
22. Berry Tales of the West of Ireland, Dolmen Press, Dublin 1966
(398.23 B534T)

Program Area: English

Author:

Course: Creative Writing

School: Butler High

Date: June, 1975

I. SCHEDULE:

The whole class will meet together for at least two mods a week and then be split in two groups which will alternate days meeting with the instructor or working in researching and following through their writing ideas.

II. ACHIEVEMENT LEVEL:

The students should have a good command of the basics of grammar and expository composition. They should be able to analyze the written word.

III. EMPHASIS:

The emphasis will be on encouraging free expression with originality and creativity. The students, under the teacher's guidance, will seek their own style while learning the basics of structure and form of prose and poetry.

IV. OBJECTIVES:

1. To provide an opportunity for the student to express himself effectively and creatively.
2. To encourage the student to observe his surroundings with insight and awareness.
3. To develop an appreciation for the power of language and the ability to manipulate it to accomplish desired goals.
4. To stimulate incentive to write by publishing offerings of each student.
5. To foster an interest in all types of reading and literature.
6. To develop within the student a degree of critical judgment of writing, of the masters, his own, and his classmates.
7. To emphasize and develop the art of oral and written communication.

V. SEMESTER OUTLINE:

Week 1 - 4 Sensitizing the student, developing awareness and exactness
Types of writing - description, characterization, experience
Emphasis - precise words, sensory experiences, single effect, figurative language, narrative details, comparison, sentence variety.
Readings and study from On Writing by Writers, Success in Writing, Developing Writing Skills, Composition: Models and Exercises, Major study from Writing: Unit Lessons in Composition, units 1 - 7; Stop, Look, and Write

- Week 5 - 6 Developing Further Skills
Types of writing - satire and parody.
Emphasis - tone, point of view, selection of details, contrast, control of word meanings, paragraph beginnings, paragraph endings, special relations, time sequence.
Readings and study from Writing by Writers, Writing: Unit Lessons in Composition, units 8 - 14; Composition: Models and Exercises.
- Week 7 - 10 Writing Short Stories
Emphasis - conflict, plot, characterization, point of view, setting, combination of story elements, dialogue.
Four types of stories - character sketch, twist ending, science fiction, slice of life.
Readings and study from "The Art of Storytelling", Success in Writing; Composition: Models and Exercises, lesson 14; On Creative Writing, form and expression.
Further readings from On Writing by Writers.
- Week 11- 14 Writing Poetry
Emphasis - verse forms and types of poems: limericks, cinquains, haiku, epics, lyrics, narrative poems; blank verse and free verse; sound and rhythm, figurative language.
Reading and study from Writing Creatively, Success in Writing, On Creative Writing, The Writer's Book (Chapters 9, 15, 19), Art and Craft in Poetry.
- Week 15 - 18 Writing a play
Emphasis - characterization, dialogue, action, theme,
Reading and study from On Creative Writing, Success in Writing.

VI. TEACHING APPROACHES:

1. Especially at the beginning of the course, the teacher will attempt to guide the students in increasing their awareness and observation of others and their surroundings by exercises in sensitivity, both in the classroom and outside in the community.
2. Students will keep journals including several descriptions of places, one or two brief characterizations, bits of dialogue heard and noted, plot outlines, small sketches about people or things and ideas for future writings, impressions from experiences that might be built into a story.
3. At intervals, the teacher will pass out cards to the students for recording momentary impressions, inspirations, thoughts which may come instantaneously.
4. The teacher will require supplementary readings from short stories, poems, and one-act plays; students will note brief summaries and impressions in their notebooks.
5. Discussion of student writings will be held often.
6. The teacher will hold frequent individual conferences with students to aid in solving writing problems before the final copies of their work is handed in.
7. A class literary magazine will be considered and published if possible within the time limits of a one semester course.

8. If a magazine is not possible, a class anthology will be collected and published, composed of the best student writings.
9. Resource people will be brought in whenever possible and relevant.
10. Field trips will be scheduled when appropriate and material is relevant.
11. Motivation and stimulus for writing through pictures, experiences, and objects will be provided. Newspaper articles might be another source for promoting ideas.

MATERIALS:

Individual copies for everyone:

The Elements of Style, William Strunk and E. B. White, Macmillan Co., 1959, N.Y.
Writing: Unit Lessons in Composition, 1 C, Ginn and Company, 1964, New York
Stop, Look and Write, School and College Division, Bantam Books, 666 Fifth Ave.
 New York, New York 10019

Materials on reserve for room use:

On Writing, by Writers, William West, Ginn and Company, 1966, New York.
The Writer's Book, ed. Helen Hull, Barnes and Noble, Inc., New York, 1956.
Composition: Models and Exercises, Warriner, John, Harcourt, Brace and World, Inc.
 1965, New York.
Success in Writing, Steward and McKinney, Addison Wesley Publishing Co., 1968,
 Reading, Mass.
Art and Craft in Poetry Lape and Lape, Ginn and Co., 1967, New York.
Writing Creatively, J. N. Hook, D. C. Heath and Co., 1968, Boston.
On Creative Writing, ed. Paul Engle, E. P. Dutton and Co., 1963, New York.
Anatomy of Writing, Peter Swiggart, Prentice-Hall, Inc., 1966, Englewood Cliffs,
 New Jersey.
Developing Writing Skills, William West, Prentice-Hall, Inc., 1966, Englewood
 Cliffs, New Jersey.
The Art of Short Fiction, Panwitt, Ginn and Co., New York.

Records

Understanding and Appreciation of Poetry
 Understanding and Appreciation of Short Stories
 How to Write an Effective Composition
 The Nature of Poetry
 Forms of Poetry
 Various collections of poetry and short stories by the poets and authors them-
 selves or artists reading their works.

Films

As available and appropriate

VII. APPROACHES TO CREATIVITY:

1. Have students complete pictures to discover imaginative ability (p. 125 Teaching Language and Literature).
2. Finish an unfinished story.
3. Use music as a motivation for writing.
4. Use non-representational art.
5. Have the students express their reactions to a poem through painting.
6. Ask to list uses for ordinary objects like bricks, donkey, aluminum, glass, tar, wheelbarrow, string, pinetree, sheet of paper typewriter size.
7. Take the consequences test; list the immediate or remote or far-reaching consequences of certain hypothetical changes in the world such as: everyone becomes deaf; each year the world grows warmer as the sun approaches; large numbers begin to live more than 200 years; space travel becomes common; a scientist discovers harmless chemical which dispels feelings of anger and aggression in human beings; laws of change cease to operate; everyone grows two feet taller; Brazil finds a way to raise the average IQ of its people 50 points.
8. Suggest two improvements for each of several social institutions: schools, court, labor unions, large corporations, small businesses.
9. Teacher describes a different world; let students work out an hour of life in a situation there or problems such as kinds of television programs people would prefer, books, governing process. Could be world that is continuously rainy or dry, growing colder, Utopias (fashions, sports, adventure, government, education, crime control to be set up).
10. Put literary characters into imaginary situations; for example, invite three literary or historical characters to dinner or some social event - write or dramatize the conversation.
11. Create an imaginary problem situation for character from a story; How would this character conduct himself?
12. Use the "Jigsaw Puzzle" - One student is designated to interview others who represent characters in the story to get their version of the incident.
13. Put up a bulletin board of Felicitous Phrases, Voluntary Verses, Flat Fulminations, Stale Stereotypes (cliches, tired slang, overworked words, hackneyed expressions.)
14. Conduct role playing using things like teenage problem situations; girl wants to go out on date but she is grounded because of low grades. Stop after various scenes for criticism and comment. Maybe try the scene with different people.
15. Present thumbnail dramas which could be started from a proverb or a saying or a theme. Could lengthen them into a continuing serial.
16. Duplicate an ambiguous story beginning. Have the students continue in keeping with a single mood or effect. (p. 147 Teaching Language and Literature).
17. Have students create titles for poems which have had titles omitted; could be done with art, short stories, synopsis of novels; try to bind all elements into a single essence.
18. Build a story the teacher starts, using tape recorder after volunteer has plotted and edited. Review for consistency of mood, unity of characterization, coherent story line.
19. Read story aloud and offer two conclusions, original one and one not true to author's development of the story.
20. Present literary, musical or pictorial experience from which some significant part has been deleted. The students' part is to locate flaws and suggest what is needed for a harmonious whole.

21. For more awareness of need for insight, collect political cartoons, brief news anecdotes, New Yorker drawings which illustrate lack of insight. Let students prepare posters and filmstrips showing amusing consequences of failure to see beneath the surface.
22. Collect good examples of figurative language.
23. Put on blackboard several contrasts between imaginative and unimaginative statements:

The helicopter came toward us.

The helicopter descended upon us like an infuriated palm tree.

That assembly program showed very little planning.

That assembly program was about as carefully planned as a hiccup.

Move to more complex examples from stories, newspaper, magazine articles and then to a definition of imagination.

24. To discriminate between stale and fresh expression:
 - A. act out cliché - have students present brief question and answer skit before the class. (example p. 155, Teaching Language and Literature). Then devote time to search for original ways to express the same ideas.
 - B. write hackneyed expressions like "It was Dina, a vivid girl with lips like cherries and eyes like stars." Students write or locate an original, imaginative description of a girl.
 - C. print expressions with space for more creative descriptions; pretty as a picture, brown as a berry, fit as a fiddle, dying to meet someone, working like a beaver, dumb as an ox, dead as a doornail, poor as a churchmouse. Students can add to list. Also look for dialogue containing cliché and trite expressions in pulp magazines, TV shows, etc.
25. Give training in visualizing by reading passages from literature; have the students close their eyes, visualize their responses, list quickly what they see. It is important to find out the distinction between what the student actually visualize and what he adds as he describes in his thoughts. Discuss the differences in images from different students. Why are they not all the same?
26. For sensory imagery, play an unfamiliar melody on the record player. Have the students repeat by whistling. Experiment with odors; geranium, lavender, camphor, peppermint, orange peel. Images of touch: velvet, silk, stone, concrete, metal foil. Tastes too. Give blindfold tests with five senses. See list of subjects p. 511, Teaching Language and Literature, also observation experiences and literary models, pp. 512 and 513.
27. Could run student self-inventory on imaginative thinking at the beginning of the course. (p.157 Teaching Language and Literature) Keep for review.
28. To stress the importance of accuracy and truth in language, form teams and have one member of each team view a rather complicated picture. The player returns and explains the picture to the second player on his team. Each player in turn does the same until the final player receives the information. He jots it down and presents the information to the class. Discuss the different versions, distortions of the language, misunderstandings.
29. Copy passages of skillful use of language in journals from time to time.
30. Keep lists of words which have particular sounds or characteristics: sn - beginnings are often unpleasant - snap, snicker, snort, sneaky, etc. Consider thin, measly words, fat sober words, beautiful words.

31. Dictate several sentences capable of various interpretations: students compose paragraphs containing the sentences and compare versions:

It opened once again.
"We can't eat him now," she wailed.
They took their time about the licking.
Don't you have my shoes, he thought.
The lady patted him on the head.
The powder had to be carefully used.
He was blind.
32. To discover tone, discuss vocal tone first. Start with discussion of the significance of tone in training animals, a baby's interpretation of different tones. Take a single sentence to see different tones: "I think he is a good workman." Let students compose sentences which might be used as examples; groups could work on meaning and interpretations. Create situations like this one: Mary finds out Bob has asked Sally to the dance. Imagine comments made by Mary with various emotions as if she said, "Bob has asked Sally to the dance" with her voice showing 1) approval tinged with relief; 2) gloating triumph; 3) joy, excitement; 4) disapproval and scornful amusement; 5) regret, disappointment.
33. Explore tone used in commercials; ask students to find two examples of tone in commercials - one they respond to favorably, the other unfavorably. Analyze each and justify; move to literary works. Might start with Richard Armour's light verses.
34. Have groups draw compositions to read to rest; members of the group add comments, group chooses best to be read to class. Comments of teacher and the class are added, and original owners are acknowledged.
35. Reward good writers by placing creations and pictures in showcase; have desk drawers in which students may put contributions anytime.
36. Interview old timers and community people with interesting backgrounds and create a story around them and their interests and reminiscences.
37. Have students do a biography of another student in the class whose name they draw.
38. Have students write to those who will follow them twenty years from now in school.
39. Clip items from the personal columns of the newspaper, create stories from them.
40. Use advertising to illustrate effective beginnings and endings to copy.
41. Encourage students to purchase a pocket thesaurus.
42. Read many prose passages out loud, while students are listening for rhythms of English sentences, musical quality, pleasing balances of sentence structure.
43. Select a passage from an effective writer and substitute weak verbs, delete modifiers. Reconstruct, looking for exact words, striking modifiers.
44. Study style by providing two versions of a writer's work. See example, p. 533, Teaching Language and Literature.

Program Area: English

Author:

Course: Advanced Expository Writing

School: Butler High

Date: June, 1975

I. SCHEDULE:

The class will meet four days a week for two mods. Class meetings will be devoted to lecture, reading, writing, revising, and individual conferences.

II. ACHIEVEMENT LEVEL:

This course is designed for the student who has completed Introductory Expository Writing and demonstrated good writing skill and the interest in more advanced forms of expository writing. The student should be familiar with the fundamentals of writing and possess a strong vocabulary.

III. EMPHASIS:

For those students who have completed the Introduction to Expository Writing and wish to individualize their own style of writing, this course offers that possibility. More complex analytical and critical papers will stress greater precision and variation while operating upon the fundamentals. Writings will be based upon original concepts of selected readings. This course is strongly recommended for the senior student who is certain of education beyond the high school.

IV. GOAL:

The student will write with clarity, read with understanding, observe and comprehend the detail in writing original expository papers.

V. OBJECTIVES:

1. To present selected writings which clearly indicate a communication involves information that is received, comprehended, and understood.
2. To analyze various selected writings to emphasize the importance of understanding to the art of communication.
3. To write expository papers to demonstrate the importance of writing with clarity so your reader can understand.
4. Through writing recognize the importance of details in the process of understanding.
5. Through original compositions develop detail which is precise and concrete enabling your explanation to be understood by your reader.
6. Through the presentation of selected readings to increase understanding of literature and to develop an approach to writing themes on literary topics.
7. Through writing encourage the student to think and formulate ideas he feels are important enough to express.

VI. SEMESTER OUTLINE:

<u>Week 1</u>	Introduction What is Writing? Short expository composition
<u>Week 2</u>	Specific Detail The Summary Theme
<u>Week 3</u>	Definition General Critique of a Literary Work
<u>Week 4</u>	Definition Analytical-Reading Theme
<u>Week 5</u>	Identification Analytical-Reading Theme
<u>Week 6</u>	Example-Illustration Literary Work as it Embodies Ideas
<u>Week 7</u>	Comparison-Contrast Literary Work as it Embodies Ideas
<u>Week 8</u>	Classification Character Analysis
<u>Week 9</u>	Classification Character Analysis
<u>Week 10</u>	Analysis Character Analysis Comparison-Contrast Theme
<u>Week 11</u>	Ideas Imagery in Literature
<u>Week 12</u>	Ideas Point of View in Literature
<u>Week 13</u>	Style The Ideas we have
<u>Week 14</u>	Style Editorials
<u>Week 15</u>	The Essay Examination
<u>Week 16</u>	Write
<u>Week 17</u>	Write
<u>Week 18</u>	Write
<u>Week 19</u>	Write
<u>Week 20</u>	Conclusions

Program Area: English

Author: Carolyn Guenther

Course: Expository Writing

School: Butler High

Date: June, 1975

I. GOAL STATEMENT:

Students will express their knowledge, attitudes, and feelings about numerous subjects through organized, supported, and varied written paragraphs and compositions.

Students will have a purpose for writing and developing the thoughts they wish to communicate.

II. OBJECTIVES:

1. To provide students an opportunity through writing to express their feelings, thoughts, and points of view to various audiences.
2. To encourage students to collect, evaluate, and organize evidence which develops valid conclusions.
3. To stress the importance of conviction and intellectual honesty.
4. To emphasize the writer's need to be aware of his audience, his subject, and his own purpose for writing.
5. To provide instruction and examples of techniques and methods which can be used to more articulately state student positions.
6. To distinguish between subjective and objective forms of writing and means for the development of each.
7. To utilize common experiences through keen observation and individual sensitivity as a source of writing.
8. To use observation and research as expressed in writing to obtain more clarity about individual identity.
9. To develop critical, honest judgment of writing through presentation of writings of his own, his classmates, and professional writers.
10. To develop language skills which will more adequately articulate the ideas, feelings, and thoughts of the student.

III. SCOPE-SEQUENCE/TIME OUTLINE:

Week 1

Introduction
What is expository writing?
Why study composition?
Subject and attitude
Theses statement
Considering the audience

Week 2

Paragraph Unity
Developing the expository paragraph (detail, reason, illustration)
Outlining
(Assigned readings from Ostrom's Better Paragraphs in resource center)

<u>Week 3-5</u>	Sentence effectiveness Subordination Deadwood Excessive predication Emphasis and forcefulness Sentence unity Punctuation - commas, semicolons
<u>Week 6</u>	Other methods of paragraph development (general to specific, specific to general, comparison and contrast)
<u>Week 7</u>	Paragraph coherence Time and space order Order of climax Reference guides (transitional expressions, point of view, pronoun reference)
<u>Week 8</u>	Sentence coherence Faulty order of sentence parts (misplaced, modifiers and faulty parallelism) Faulty relationship of ideas (dangling modifiers and modifiers indicating faulty subordination)
<u>Week 9</u>	In class composition exploring feelings and insights (Use of the film River: An Allegory or selected pictures or photographs)
<u>Week 10-11</u>	New methods of paragraph development Definition Process
<u>Week 12-13</u>	Writing argumentation and persuasion Definitions and differences Structure (premise, assumption, conclusion) Types of premises Induction and deduction Abuses in logic
<u>Week 14</u>	Writing narration Anecdote Dialog Point of view
<u>Week 15</u>	Writing description Diction Ways of achieving concreteness
<u>Week 16</u>	Writing about literature Methods Point of view Using the text to support the thesis
<u>Week 17</u>	Answering the essay question
<u>Week 18</u>	Final

IV. INSTRUCTIONAL RESOURCES:

Individual copies for everyone:

Approaches to Writing

Ways of Writing

Advanced Composition: A Book of Models for Writing, John Warriner, Harcourt Brace, 1961.

Materials on reserve:

1. Better Paragraphs, Ostrom
2. The Writer's Eye, Bantam Books, 666 Fifth Ave., New York, N. Y. 10019, 1968.
3. Guide to Modern English, Richard K. Corbin and Porter G. Perrin, Scott, Foresman and Co., 1955.
4. Style and Structure, David Rankin, Harcourt, Brace Jovanovich, Inc. 1972.
5. Experiments in Effective Writing, Victor E. Gould, Harcourt, Brace Jovanovich, 1972.
6. Writing and Language 2, Robert M. Gorrell and Mabel M. Brown, Harcourt Brace, Jovanovich, 1972.
7. Resources for Modern Grammar and Composition 4, David A. Conlin and George R. Herman, American Book Co., 1967.

Also available in resource center:

SRA Visual Aid Series in Composition

Selected film strips dealing with paragraph structure and punctuation

V. SUGGESTED APPROACHES:

1. Have students keep a journal in which they record their experiences, thoughts, feelings, and impressions day to day.
2. Discussion of student writings will be held often.
3. An audience for student themes should be sought. For example, school or city newspaper, publication of the best themes in the class.
4. Have students create dialog for selected pictures, comics or cartoons.
5. Revision and rewriting will be stressed.
6. Use of pre-writing warm up exercise will be used.
7. Large group will be used for lecture purposes as well as for the SRA overhead series.
8. Small groups will also be used for individual conferences while other students work on revision.

VI. EVALUATION:

1. Participation in class discussions
2. Thorough and objective self grading
3. Successful completion of homework and exercises
4. Achievement of specified behavioral objectives for each major assignment
5. In class writing assignments
6. Completed journal entries
7. Tests and quizzes on lecture notes

Program Area: English

Author: C. Knickerbocker

Course: Introduction to Expository Writing School: Butler High

Date: June, 1975

I. GOAL STATEMENT

Students will be able to demonstrate through writing and through identification good paragraph organization.

Students will express their knowledge, attitudes, and feelings about numerous subjects through organized, supported and varied written paragraphs and compositions.

Students will have a purpose for writing and developing the thoughts they wish to communicate.

II. OBJECTIVES:

1. to provide students an opportunity through writing to express their feelings, thoughts and points of view to various audiences
2. to encourage students to collect, evaluate, and organize evidence which develop valid conclusions
3. to stress the importance of conviction and intellectual honesty.
4. to emphasize the writer's need to be aware of his audience, his subject, and his own purpose for writing
5. to provide instruction and examples of techniques and methods which can be used to more articulately state student positions
6. to distinguish between subjective and objective forms of writing and means for the development of each
7. to utilize common experiences through keen observation and individual sensitivity as a source of writing
8. to use observation and research as expressed in writing to obtain more clarity about individual identity.
9. to develop critical, honest judgment of writing through presentation of writings of his own, his classmates, and professional writers
10. to develop language skills which will more adequately articulate the ideas, feelings, and thoughts of the student.
11. to instill in the student the values of organized writing
12. to develop the capability to meaningfully use and differentiate various language skills through the writing process

III. SCOPE-SEQUENCE/TIME OUTLINE:

- Week 1 I. Introduction to Expository Writing
 A. What is it? What is it for?
 B. Who can write? Your audience and person
 C. Diagnostic testing
- Week 2 D. The Paragraph
 1. Unity
 a. topic sentences
 b. controlling idea
 c. recognizing and fixing the controlling
 idea
 d. identifies support of the controlling idea
 (1) major supports
 (2) minor supports
- Weeks 3-4 Unity in the Expository Paragraph
 A. Unified support for the Controlling Idea
 1. major supports
 2. minor supports
 B. Sentence Unity
 1. Co-ordination
 2. Subordination
 3. Unifying Sentences to fit the Controlling
 Idea
 C. Grammatical Elements
 1. Independent Clauses
 2. Dependent Clauses
 3. Conjunctions
 4. Phrases
- Week 5 Sentence Unity
 A. Tests for unity in a sentence
 B. Identification of main idea and supporting idea
 within a sentence.
- Week 6 - 7 Developing the Expository Paragraph
 A. Details
 B. Illustrations
 C. Reasons
- Week 8 Using basic writing to answer an essay exam question
 A. What does an instructor want to know when he
 gives an essay question?
 B. How can the student best prepare for and organize
 an answer for the essay?
- Week 9 Ordering Expository Materials
- Weeks 10-11 Paragraph Coherence
 A. Order of Sentences
 1. Time Order
 2. Space Order
 3. General-to-specific
 4. Specific-to-general
 5. Order of Climax

III. SCOPE-SEQUENCE/TIME OUTLINE CONT'D.

Week 12 - 13

Sentence Coherence

- A. Faulty Order of Sentence Parts
 - 1. Misplaced Modifiers
 - 2. Faulty Parallelism
- B. Faulty Relationship of Ideas
 - 1. Dangling modifiers
 - 2. Modifiers indicating faulty subordination
 - 3. Omissions

Week 14

Formulating Writing Ideas

- A. Source for topics
- B. Sources for support
 - 1. Library/Resource Centers
 - a. Reader's Guide to Periodical Literature
 - b. encyclopedias
 - c. almanacs
 - d. card catalogue
 - e. dictionaries
 - f. other resource materials
 - 2. interviews
- C. Problem Solving Approaches

Week 15

- I. Reflections of ...
 - A. Writing Exposition
 - B. Methods of Paragraph Development --time, space, general-to-specific, specific-to-general, order of climax
- II. New Methods of Paragraph Development
 - A. Explaining by Definition
 - B. Comparison and Contrast
 - C. Analogy
 - D. Partition
 - E. Classification
 - F. Process
 - G. Cause and Effect

Week 16 - 17

- I. Writing the Composition
 - A. Elements of a Full Thesis
 - B. Psychology of Argument
 - C. Form of Full Thesis
 - D. Content
 - E. Persuasion
 - F. Arguing Speciously
- II. The Structure of the Complete Essay
 - A. Introduction
 - B. Body
 - C. Conclusion

Week 18

- I. Completed Essay
- II. Final Examination
- III. English Department Survey

IV. INSTRUCTIONAL RESOURCES:

Building Better Paragraphs
Ways of Writing
New York Times
Journal Herald
assorted magazines, cartoons, and selected media

V. SUGGESTED APPROACHES:

A. Schedule

The class will meet each day in a double mod group where topics will be introduced through lecture and students will discuss writing problems, participate in various assignments which indicate understanding and control of the topics, write and rewrite paragraphs, and evaluate other writings. The student will be expected to spend some unassigned time in the English Resource Center as well as prepare at home for written and discussion assignments. Because each element of writing leads to the next, the student is expected to attend class regularly and be prepared for the class activity at the beginning of the hour.

B. Achievement Level

Exposition is explanation. It is desirable therefore for the student who takes writing not only to be at a level where he gains daily awareness of the world around him, but he also have something meaningful to say about this world. The degree of sophistication with which the student writes his comments, attitudes, and observations should guide the student in his writing course selection. This course will be developed for the student who wishes to master the basic elements of the expository paragraph--unity and coherence. In the process of attaining skill in exposition, grammar, paragraph organization, and language usage will be stressed as fundamentals to the art of writing. It is important that each student who selects a writing course express his willingness and desire to communicate through expository writing by recognizing and correcting problems, increasing vocabulary, and reading selections which expand awareness and thinking. A student who continually has nothing to say obviously has nothing to write. While sources for topics will be discussed, initially stimulated students can expect greater satisfaction with their writing progress. Capable writers will be addressed to creative and advanced expository writing. Those who continually indicate mechanical errors in language usage and/or punctuation will be directed to grammar.

VI. EVALUATION:

Written into SCOPE-SEQUENCE/TIME OUTLINE